PE 1151
.C63
Copy 1

A TREATISE

ON

PHONOLOGY;

COMPRISING

A PERFECT ALPHABET OF THE ENGLISH LANGUAGE,

A SYSTEM OF VOCAL GYMNASTICS,

EXERCISES IN ORTHOGRAPHY, READING, AND DECLAMATION,

AND

PITMAN'S PHONETIC SHORT-HAND.

BY ANDREW COMSTOCK, M.D.

PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM, AUTHOR OF A SYSTEM OF ELOCUTION, ETC.

No. I.

PHILADELPHIA:

PUBLISHED BY E. H. BUTLER & CO.

1846.

. FAGAN, STEREOTYPER. C. SHERMAN, PRINTER.

Sir—

The Author who presents this Work, respectfully requests you to examine it with as much expedition as is consistent with your convenience. After a careful examination, should you think proper to favour him with your views in relation to his enterprise, they will be gratefully received by

ANDREW COMSTOCK,

No. 100 Mulberry Street, Philadelphia, Pa.

A TREATISE

ON

PHONOLOGY;

COMPRISING

A PERFECT ALPHABET OF THE ENGLISH LANGUAGE,

A SYSTEM OF VOCAL GYMNASTICS,

EXERCISES IN ORTHOGRAPHY READING, AND DECLAMATION,

AND

PITMAN'S PHONETIC SHORT-HAND.

BY ANDREW COMSTOCK, M.D.

PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM, AUTHOR OF A SYSTEM OF ELOCUTION, ETC.

No. I.

PHILADELPHIA:
PUBLISHED BY E. H. BUTLER & CO.
1846.

TE1151
.C63

OCT 20 1909

Entered, according to the Act of Congress, in the year 1846, by Andrew Comstock, M. D., in the clerk's office of the District Court of the Eastern District of Pennsylvania.

J. FAGAN, STEREOTYPER.
C. SHERMAN, PRINTER.

PREFACE.

It is generally admitted that our orthography is more complicated than that of any other language. Various attempts have been made by different individuals to simplify it. The author of this Treatise, however, proposes not only to simplify it, but to perfect it by the appropriation of a letter to every elementary sound,—the only way in which perfection in this branch can be attained in any language. The appropriation of a letter to every elementary sound, is not only the only means by which perfection in the orthography of any language can be reached, but it is the only way in which pronunciation can be rendered at once uniform and simple, and easy of acquisition. And "until this method shall have been adopted, words must be spelled one way and pronounced another—indeed, two languages must be learned instead of one."—[*Comstock's System of Elocution.*]

The first obvious important advantage of this method, is that it gives *stability* to the orthography and pronunciation of every word in the language.

The second, is that it enables one who has become tolerably well versed in the elementary principles, to spell any word that he *hears*, and to pronounce any word that he *sees*, with readiness and accuracy.

The third, is that it renders the teaching, and the learning of the English language, which, by the old theory, are extremely irksome, highly interesting.

The fourth, is that as most of the words are spelled with fewer letters, it enables a writer to put much more matter upon the same page.

The fifth, is that it enables foreigners to acquire the English language with great ease and rapidity.

The sixth, is the great aid which it renders stammerers, and those whose articulation is merely defective, in enabling them to pronounce with ease and accuracy.

The author feels confident that no one who peruses this Treatise *understandingly*, will desire to cling any longer to the old system of orthography, unless he prefers chaos to order,—discord to harmony,—darkness to light. Hence, he sends forth his Alphabet to the world, with the most sanguine expectation that it will meet the entire approbation of the public, and be speedily adopted.

NOTE.—The author would here remark that he has seen three *Phonotypic* alphabets of the English language: the first of which was published in Boston some 10 or 12 years ago, by the Rev. Abner Kneeland; the second was published in this city, in 1836, by N. Nash; the third has recently been published in England, by Isaac Pitman. Neither of these alphabets, however, is satisfactory—of the three, that of Mr. Pitman is the least objectionable. The author has no allusion here to Mr. Pitman's *System of Phonography*, which, perhaps, is the best that can be devised, and the outlines of which may be seen on pages 15, 51, and 52. [A full exposition of Mr. Pitman's system will be given in the third number of this Treatise.]

ANDREW COMSTOCK,
No. 100 Mulberry Street, Philadelphia.

Feb. 26, 1846.

PHONOLOGY.

PHONOLOGY (from φωνὴ, voice, and λόγος, word,) is the doctrine, or science of the elementary sounds of vocal language.

The necessary connection between these sounds, and the signs by which they are expressed, extends the science of phonology to the alphabet itself.

An Alphabet (ἄλφα and βῆτα) is a series of characters, called letters, used to represent the elementary sounds of a language.

An alphabet, to be perfect, should have a letter appropriated to every elementary sound.

Yet, for brevity, a single letter may represent a combination of sounds, as will be shown hereafter.

The English Alphabet, therefore, is by no means perfect; because it does not contain as many letters as it has elementary sounds, and because the same letters are not only often employed to represent different sounds, but different letters to represent the same sounds, as is illustrated in the following scheme.

There are twenty-six letters in the English Alphabet, namely:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.

As it is necessary to adopt some system of pronunciation in giving the sounds of the letters, that of Walker has been adopted.

The sounds which these letters severally represent, may be learned from the table which follows:

SOUNDS OF THE LETTERS OF THE ENGLISH ALPHABET.

A *has seven sounds.*
1. a, as in *a*le.
2. a, *a*rm.
3. a, *a*ll.
4. a, *a*n.
5. a, wh*a*t.
6. a, turb*a*n.
7. a, m*a*ny.

B *has one sound.*
1. b, as in *b*ow.

C *has five sounds.*
1. c, as in *c*ap.
2. c, *c*ent.
3. c, suffi*c*e.
4. c, o*c*ean.
5. c, vermi*c*elli.

D *has three sounds.*
1. d, as in *d*ay.
2. d, hopped.
3. d, gran*d*eur

E *has four sounds.*
1. e, as in *e*ve.
2. e, *e*nd.
3. e, y*e*s.
4. e, h*e*r.

F *has two sounds*
1. f, as in *f*ame.
2. f, o*f*.

G *has two sounds.*
1. g, as in *g*ay.
2. g, *g*em.

H *has one sound.*
1. h, as in *h*ut.

I *has five sounds.*
1. i, as in *i*le.
2. i, *i*n.
3. i, f*i*r.
4. i, s*i*r.
5. i, reservo*i*r.

J *has two sounds.*
1. j, as in *j*ug.
2. j, hallelu*j*ah.

K *has one sound.*
1. k, as in *k*ite.

L *has one sound.*
1. l, as in *l*ive.

M *has one sound.*
1. m, as in *m*et.

N *has two sounds.*

1. n, as in *n*o.
2. n, in*k*.

O *has eight sounds.*

1. o, as in *o*ld.
2. o, l*o*se.
3. o, *o*n.
4. o, n*o*r.
5. o, w*o*men.
6. o, s*o*n.
7. o, w*o*lf.
8. o, c*o*mpt.

P *has one sound.*

1. p, as in *p*it.

Q *has one sound.*

1. q, as in *q*uill.

R *has one sound.*

1. r, as in *r*oll.

S *has three sounds.*

1. s, as in *s*in.
2. s, i*s*.
3. s, trea*s*ure.

T *has three sounds.*

1. t, as in *t*in.
2. t, na*t*ion.
3. t, na*t*ure.

U *has six sounds.*

1. u, as in t*u*be.
2. u, *u*p.
3. u, tr*u*th.
4. u, f*u*ll.
5. u, b*u*ry.
6. u, b*u*sy.

V *has one sound.*

1. v, as in *v*ile.

W *has one sound.*

1. w, as in *w*o.

X *has five sounds.*

1. x, as in e*x*ercise.
2. x, e*x*ample.
3. x, an*x*ious.
4. x, *X*enophon.
5. x, Ai*x*lachapelle.

Y *has five sounds.*

1. y, as in *y*oke.
2. y, fanc*y*.
3. y, b*y*.
4. y, h*y*mn.
5. y, sat*y*r.

Z *has two sounds.*

1. z, as in *z*one.
2. z, a*z*ure.

From a hasty glance at the preceding scheme, the reader might suppose that there are seventy-four elementary sounds in the English language. This, however, is not the case. Many

of the sounds which are there represented by different letters are identical. There are but thirty-eight sounds in all.

The elementary sounds, as well as the letters by which they are represented, are usually divided into two classes, *Vowels* and *Consonants*. A more philosophical division, however, is into three classes, *Vowels*, *Subvowels*, and *Aspirates*.

The *Vowels* are pure vocal sounds; their number is fifteen.

The *Subvowels* have a vocality, but inferior to that of the vowels; their number is fourteen.

The *Aspirates* are mere whispers, and consequently have not that kind of sound which is called vocality.

Classification of the Elements.

15 Vowels.	14 Subvowels.	9 Aspirates.
ạ, as in *a*le.	b, as in *b*ow.	p, as in *p*it.
å, *a*rm.	d, *d*ay.	t, *t*in.
à, *a*ll.	g, *g*ay.	k, *k*ite.
ă, *a*n.	v, *v*ile.	f, *f*ame.
ẹ, *e*ve.	th, *th*en.	th, *th*in.
ẹ, *e*nd.	ẓ, *z*one.	s, *s*in.
ị, *i*le.	ẓ, a*z*ure.	sh, *sh*ade.
ị, *i*n.	l, *l*ight.	h, *h*ut.
ọ, *o*ld.	r, *r*oll.	wh, *wh*at.
ǫ, l*o*se.	m, *m*et.	
ǫ, *o*n.	n, *n*o.	
ụ, t*u*be.	ng, so*ng*.	
ụ, *u*p.	w, *w*o.	
ụ, f*u*ll.	y, *y*oke.	
ou, *ou*t.		

In the preceding table each elementary sound is represented by a peculiar character. Hence, words spelled with these characters have no superfluous letters. Exercises of this kind were published in the author's Elocution, in 1830, and they have been republished in all subsequent editions. The following is a specimen taken from the edition of 1830.

A Table exhibiting the Analysis of Words.

In the first column the words are presented as they are usually spelled; in the second, their elements are separated by hyphens. The pupil should spell the words, uttering, separately, each element, and not the *name* of the letter, as is generally done in the schools.

ale	. à-l.	zeal	. z-ė-l.
day	. d-à.	key	. k-ė.
fame	. f-à-m.	place	. p-l-à-s.
aisle	. ì-l.	herbs	. ẽ-r-b-z.
deeds	. d-ė-d-z.	breathe	. b-r-ė-TH.
fight	. f-ì-t.	feign	. f-à-n.
light	. l-ì-t.	liege	. l-ė-d-zh.
skein	. s-k-à-n.	loaves	. l-ó-v-z.
these	. TH-ė-z.	nought	. n-å-t.
thought	. *th*-å-t.	disdain	. d-ĩ-z-d-à-n.
wrath	. r-å-*th*.	imitate	. ĩ-m-ì-t-à-t.
wreak	. r-ė-k.	feeling	. f-ė-l-ĩ-ng.
write	. r-ì-t.	example	. ẽ-g-z-å-m-p-l.

This method of spelling with sounds, which was published by the author in 1830, has recently claimed attention in Europe, and has been successfully applied in teaching the deaf and dumb to speak;* and upon it Mr. Pitman, of England, has founded an excellent system of Phonography, the outlines of which are given in another part of this treatise.

* See the Report of the Hon. Horace Mann on Education in Europe.

A PERFECT ALPHABET OF THE ENGLISH LANGUAGE.

In the following scheme, instead of representing some of the elementary sounds by single letters, some by double letters, and some by letters with the aid of figures, as is done on page 8, each sound is represented by a letter of a peculiar form.

Classification of the Elements.

15 Vowels.	14 Subvowels.	9 Aspirates.
E e, as in *a*le.	B b, as in *b*ow.	P p, as in *p*it.
A a, *a*rm.	D d, *d*ay.	T t, *t*in.
Ɑ ɑ, *a*ll.	G g, *g*ay.	K k, *k*ite.
Ⱥ ⱥ, *a*n.	V v, *v*ile.	F f, *f*ame.
Ɪ ɪ, *e*ve.	Δ ð, *th*en.	Θ ϑ, *th*in.
Ɛ ɛ, *e*nd.	Z z, *z*one.	S s, *s*in.
I i, *i*le.	J j, a*z*ure.	C c, *sh*ade.
I ɪ, *i*n.	L l, *l*ight.	H h, *h*ut.
Ω ω, *o*ld.	R r, *r*oll.	Q q, *wh*at.
Ȣ ȣ, l*o*se.	M m, *m*et.	
O o, *o*n.	N n, *n*o.	
Ʉ ʉ, t*u*be.	Ŋ ŋ, so*ng*.	
U u, *u*p.	W w, *w*o.	
U ʊ, f*u*ll.	Y y, *y*oke.	
Φ φ, *ou*t.		

Reasons for expressing the 38 *elementary Sounds of the English Language by the above Characters.*

E e.—The sound of A, as in *ale*, is represented by E, because this sound is represented by E in other languages in which the Roman alphabet is employed, and in some instances in our own.

A a.—The sound of A, as in *arm*, is represented by A, because this sound is represented by this letter in other languages in which the Roman alphabet is employed, and very frequently in our own.

Ọ o.—This character is employed by Mr. Pitman to represent the sound of O, as in *old*. *I* have found it more convenient, however, to make it represent the sound of O as in *nor*, A as in *all*, &c.

Ạ a.—This character has been formed particularly to represent the sound of A, as in *an*.

Ɪ ɪ.—This is a new letter, formed particularly to represent the sound of E, as in *eve*.

Ɛ ɛ.—The sound of E, as in *end*, is represented by *epsilon*, because the same sound is represented by this character in the Greek language. As the capital is the same with the English E, I have lopped off its upper limb to adapt the letter to my purpose.

I i.—This letter is appropriated to the sound of I, as in *ile*.

Ɪ ɪ.—This is a new letter, formed particularly to represent the sound of I, as in *in*.

Ω ω.—The sound of O, as in *old*, is represented by *omega*, because the same sound is represented by this letter in the Greek language.

Ȣ ȣ.—The sound of O, as in *lose*, is represented by Ȣ, because this character is employed by the Greeks to represent the same sound.

O o.—The sound of O, as in *on*, is represented by O, because this sound has hitherto been represented by O more frequently than by any other letter.

Ʊ ʊ.—This is a new letter, formed particularly to represent the sound of U, as in *tube*. This sound being a compound of I, as in *in*, and that of W, the reader will perceive that the letter Ʊ has been shaped with reference to that circumstance.

U u.—The sound of U, as in *up*, is represented by this character—the capital is of the same form as the small letter, because the original capital is otherwise appropriated.

U ʊ.—This form of the U is appropriated to the sound of U as in *full*, O as in *wolf*, &c.

Φ φ.—The sound of OU, as in *out*, is represented by *phi*, the Greek F, because this letter is easily made with a pen, and will answer the purpose as well as a character of any other form.

Δ ð.—The sound of TH, as in *then*, is represented by *thelta*,* because this sound is represented by Δ in the Greek language.

J j.—The sound of Z, as in *azure*, is represented by J; first, because it is used to represent this sound in the French language; and secondly, because I find this character can be easily united with D to form a compound letter (Ɖ ɖ) to represent the combined sounds of D and Z in azure, as heard in the words *bridge*, *gem*, *John*, &c.

Ŋ ŋ.—For this letter, which represents the sound of NG as in *song*, although I have somewhat modified its form, I am indebted to Mr. Pitman.

---

*In some of our colleges and schools this letter is pronounced like D, and is called *delta*; the Greeks, however, pronounce it like TH in *then*, and call it *thelta*.

C c.—C is employed to represent the sound of SH as in *shade;* first, because it has hitherto represented this sound in some words, as *ocean*, *Grecian*, &c.; and, secondly, because I find it can be easily united with T to form a compound letter (Ꞇ ꞇ) to represent the combined sounds of T and SH, as heard in the words, *pitch*, *chin*, *nature*, &c.

Θ ϑ.—The sound of TH, as in *thin*, is represented by *theta*, because this sound is represented by Θ in the Greek language.

Q q.—The sound of WH, as in *what*, is represented by Q; first, because there is no other use which I can make of this letter; and, secondly, because this sound may be represented by Q as well as by a character of any other form.

All the other consonants retain the same powers in the new alphabet which they have in the old.

I have been thus minute in my remarks on the letters of the new alphabet, that the reader may perceive that they have not been proposed without reflection, and particular attention to their adaptation to the sounds which they are made to represent.

Compound Letters.

As the letters of the new alphabet represent all the elementary sounds of our language, they are adequate to all the purposes of English orthography. But as greater brevity in spelling may be attained by representing some combined sounds by single letters, I have formed a few characters for that purpose.

The sound of OI as in *oil* (ɔil) is represented

by a letter compounded of ɷ and ɪ; hence, the words ɷɪl, bɷɪl, sɷɪl, &c., may be spelled ɷl, bɷl, sɷl, &c.

The sound of GZ as in *brags* (bragz) is represented by g; hence, the words bragz, bɛgz, gɪgz, tugz, &c., may be spelled thus—brag, bɛg, gɪg, tug, &c. And as X has not been appropriated, it is employed in the new alphabet to represent the sound of KS, the cognate of GZ; hence, such words as brɪks, dɛks, loks, &c., may be spelled thus—brɪx, dɛx, lox, &c.

As J is employed in the new alphabet to represent the sound of Z as in *azure*, the combined sounds of D and of Z in azure, as heard in the words, *bridge*, *judge*, *John*, *George*, &c., are represented by a letter compounded of D and J, thus, Ɖ ɖ; hence, the words brɪdj, djudj, Djon, Djordj, &c., may be spelled thus—brɪɖ, ɖuɖ, Ɖon, Ɖorɖ, &c.

And as C is employed in the new alphabet to represent the sound of SH as in *shade*, the combined sounds of T and SH (the cognate of Ɖ) as heard in the words *pitch*, *chin*, *nature*, *church*, &c., are represented by a letter compounded of T and C, thus, Ƈ ƈ. Hence the words pɪtc, tcɪn, netcɯr, tcurtc, &c., may be spelled thus—pɪƈ, ƈɪn, neƈɯr, ƈurƈ, &c.

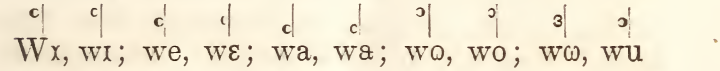
These compound letters are designed for the student who is somewhat advanced—they should not be used in primary lessons in orthography.

In the following table Mr. Pitman's phonographic characters are placed in juxta-position with the letters of the new alphabet. Mr. P.'s. system complete will be given in a future number of this treatise.

A Table comprising the 38 *simple, and* 5 *compound Letters of the New Alphabet, and the corresponding Phonographic Characters of Pitman.*

16 Vowels.			16 Subvowels.			11 Aspirates.		
	I ɪ	*e*ve.		B b	*b*ow.		P p	*p*it.
	I ɪ	*i*n.		D d	*d*ay.		T t	*t*in.
	E e	*a*le.		D ḏ	*j*ob.		C č	*ch*in.
	E ɛ	*e*nd.		G g	*g*ay.		K k	*k*ite.
	A a	*a*rm.		G g	tu*gs*.		X x	oa*ks*.
	A a	*a*n.		V v	*v*ile.		F f	*f*ame.
	O o	*a*ll.		Δ δ	*th*en.		Θ ϑ	*th*in.
	O o	*o*n.		Z z	*z*one.		S s	*s*in.
	Ω ω	*o*ld.		J j	a*z*ure.		C c	*sh*ade.
	U u	*u*p.		L l	*l*ight.		H h	*h*ut.
	U s	*l*ose.		R r	*r*oll.		Q q	*wh*at.
	U ʊ	f*u*ll.		M m	*m*ind.			
	I i	*i*le.		N n	*n*o.			
	Ш ш	t*u*be.		Ŋ ŋ	so*ng*.			
	Ɑ ɑ	*o*il.		W w	*w*o.			
	Φ φ	*ou*t.		Y y	*y*oke.			

Mr. Pitman does not express the sounds of W and Y by a distinct character, as he does those of the other consonants, but by a character which represents them in combination with the vowel which follows them, thus:



The Vowels.

The vowels are divided into Monothongs, Diphthongs, and Triphthongs.

The Monothongs consist of one kind of sound, and consequently are simple elements. They are as follows:

A, Ω, Ꭺ, Ɪ, Ɛ, I, O, Ʊ, U.

The Diphthongs consist of two kinds of sound, which coalesce so intimately that they appear like one uniform sound. They are as follows:

E, I, Ꝏ, Ꞵ.

The diphthong E, as well as I, has a characteristic sound for its radical, and the monothong, Ɪ, for its vanish. These diphthongs, under certain circumstances, (for instance, when they are carried through a wide range of pitch, as in interrogation with surprise), are converted into triphthongs, the third constituent being the monothong, Ɪ.

The diphthong, Ꝏ, has a characteristic sound for its radical, and the subvowel, W, for its vanish.

The diphthong, Ꞵ, has the monothong, Ɪ, for its radical, and the subvowel, W, for its vanish.

The Triphthongs consist of three kinds of sound, which coalesce so intimately that they appear like one uniform sound. They are as follows:

Ω, Φ.

The first constituent of Ω, as well as that of Φ, is a sound characteristic of this element; and

the diphthong, ᵾ, constitutes the second and third constituent of these triphthongs.

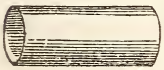
The following scheme is an analysis of the diphthongs and triphthongs. The reader will observe that (with one exception) the letters which are employed to represent the diphthongs and triphthongs are used, under the head, *Constituents*, to represent their *radicals* only.

Diphthongs.	*Constituents.*	*Triphthongs.*	*Constituents.*
E	E — ɪ	E*	E—ɪ —ɪ
I	ɪ — ɪ	I*	ɪ —ɪ ɪ
ᵾ	ᵾ — W	Ω	Ω—ᵾ W
ᵿ	ɪ — W	Φ	Φ—ᵾ W

The diphthongal and triphthongal letters are generally monothongs when they are followed by a consonant. Thus, *a* in *taper* is a monothong; but when this letter is pronounced singly, and when final, it is a diphthong or a triphthong.

During the utterance of a *monothong*, the aperture of the mouth remains stationary; but during that of a *diphthong*, or *triphthong*, the aperture is gradually diminished till the commencement of the last constituent; it then remains stationary till the sound is ended. This is illustrated by the following diagrams:

Diagram 1.



Ω

Diag. 2.

ᵾ W

Diag. 3.

Ω ᵾ W

*I have said that E and I are sometimes diphthongs, and sometimes triphthongs; hence, above, they appear under both heads.

The opening of the tube (Diag. 1,) represents the aperture of the mouth in the utterance of the *monothong* Ꝍ, and the length of the tube represents the duration of the sound.

The large end of Diag. 2 represents the aperture of the mouth in commencing the utterance of the diphthong Ꝏ — the portion of the figure between Ꝏ and W, shows the gradual diminution of the aperture of the mouth during the utterance of the first constituent, and the remaining portion shows the stationary position of the aperture of the mouth during the utterance of the second constituent.

The large end of Diag. 3, represents the aperture of the mouth in commencing the utterance of the triphthong Ω—the portion of the figure between Ω and Ꝏ, shows the gradual diminution of the aperture of the mouth during the utterance of the first constituent—the portion between Ꝏ and W, shows the gradual diminution of the aperture of the mouth during the utterance of the second constituent; and the remaining portion of the figure, the stationary position of the aperture of the mouth during the utterance of the third constituent.

The Subvowels.

B consists of a vocal sound and an aspirate. The first constituent is formed with the lips closed; the second, by aspirating the vowel U, at the moment of their separation.*

*Care should be taken not to make the second constituent *vocal.*

D consists of a vocal sound and an aspirate. The first constituent is formed with the tip of the tongue pressed against the gums of the upper incisory teeth; the second, by aspirating the vowel U at the moment of its removal.*

When D is doubled, as in *addition*, the second constituent of the first D is omitted. When D is whispered, the second constituent only is heard. When words in which D is doubled are whispered, the first D is mute.

G consists of a vocal sound and an aspirate. The first constituent is formed with the root of the tongue pressed against the curtain, or vail of the palate;† the second, by aspirating the vowel U at the moment of its removal.*

When G is doubled, as in *haggard*, the second constituent of the first G is omitted. When G is whispered, the second constituent only is heard. When words in which G is doubled are whispered, the first G is mute.

V is a compound of vocality and aspiration. It is formed with the under lip pressed against the edge of the upper incisory teeth.

Δ, as in *then* (δɛn), is a compound of vocality and aspiration, formed with the tip of the tongue resting gently against the inner surface of the upper incisory teeth.

Z, as in *zone*, is a buzzing sound, a compound of vocality and aspiration. It is formed by pressing the tip of the tongue gently against the gums of the upper incisors, and forcing out the breath.

J, as in *azure* (ejuɪr), is a compound of vocality and aspiration. It is formed with the tip of the

* Care should be taken not to make the second constituent *vocal.*

† In the language of anatomy, *velum pendulum palati.*

tongue nearly in the same position as is *z* in *zone*, though drawn a little further back, and somewhat widened, so as to enlarge the aperture formed by its upper surface and the roof of the mouth, through which the breath is forced.

L is a vocal sound, made with the tip of the tongue pressed against the gums of the upper incisory teeth.

R is a vocal sound, of which there are two varieties. The first is called the *trilled* R, and is made by causing the tongue to vibrate against the gums of the upper incisory teeth, while the breath is propelled through the mouth; the second is called the *smooth* R, and is made with the tip of the tongue elevated towards the centre of the roof of the mouth. R should be trilled when it precedes a vowel, as in *roll*, *crush*, &c.; but when it follows a vowel, as in *air*, *orb*, &c., it should be made smooth.

I have met with a number of individuals who could not trill the R, and others who did it with difficulty. Those who cannot trill it in a graceful manner, had better not attempt it in public; let such, however, not despair—their vocal organs may be rendered flexible by frequent and energetic exercise.

M is a nasal sound, made with the lips closed.

N is a nasal sound, formed with the tip of the tongue pressed against the gums of the upper incisory teeth.

Ŋ, as in *song* (soŋ), is a nasal sound, formed with the root of the tongue pressed *gently* against the curtain of the palate.

W is a vocal sound, formed with the lips contracted as in the act of whistling.

Y is a vocal sound, formed with the lips and teeth a little separated.

The Aspirates.

P is formed by closing the lips, and then aspirating the vowel U.

When this element is doubled, as in *happy*, the first P is mute.

T is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and then aspirating the vowel U.*

When T is doubled, as in *attempt*, the first T is mute.

K, like G in *give*, is formed by pressing the root of the tongue against the curtain of the palate, and then aspirating the vowel U.

When this element is doubled, as in *fickle* (pronounced fĭkkl) the first k is mute.

F, like V, is formed with the under lip pressed against the upper incisory teeth.

Θ, as in *thin* (θm), like Δ in *then* (δɛn), is formed with the tip of the tongue pressed against the upper incisory teeth. It is nearly the same sound as the subvowel Δ aspirated.

---

*Although of no *practical* importance, it may not be uninteresting to the philosophic reader to know that the second constituent of the subvowels B, D, G, and of the aspirates, K, P, T, is formed by aspirating the vowel U only when these elements are uttered singly, when they are final, and when they are followed by a consonant. When they are followed by a *vowel*, their second constituent is formed by aspirating that vowel. This may be rendered obvious by pronouncing forcibly, and deliberately, the words, Bay, Day, Gay, and Pay, Tay, Kay, or any other words, in which B, D, G, and P, T, K are followed by vowels.

S is a hissing sound, and, like *z* in *zone*, is formed with the tip of the tongue pressed gently against the gums of the upper incisory teeth. It is nearly the same as *z* in *zone* aspirated.

C, as in *ocean* (ωcun), *shade* (ced), &c., is formed with the tongue in the same position as is *z* in *azure*. C is nearly the same sound as J in *azure* aspirated.

H is the inceptive part of a vowel sound, aspirated in a particular way. H may be uttered in as many varieties of ways as there are vowels in the language; each requiring the same posture of the mouth, which the vowel itself requires.

Q, as in *what* (qot), is the inceptive part of the vowel U aspirated in a particular way. The sound which is produced, in the formation of this element, is nearly the same as HU, whispered. Q requires the same posture of the mouth that the vowel U requires.*

The Postures of the Mouth.

An accurate knowledge of the positions which the organs of articulation should assume in the formation of the several elements of vocal language, is very important to those who would speak with ease and elegance. To aid the reader

* Some writers consider the sound of W the same as that of OO in OOZE, and the sound of WH the same as that of HOO. But HOO is compounded of an aspirate and a vowel; whereas WH is simply an aspirate, and consequently has none of that kind of sound which is called vocality. That HOO and WH are not identical, may be proved by pronouncing, alternately, the monosyllable *hoom* and the imaginary monosyllable *whoom*, and observing the contrast between them.

still further in the acquisition of this knowledge, he is furnished with the various *postures of the mouth*, required in uttering the elements energetically, and singly.

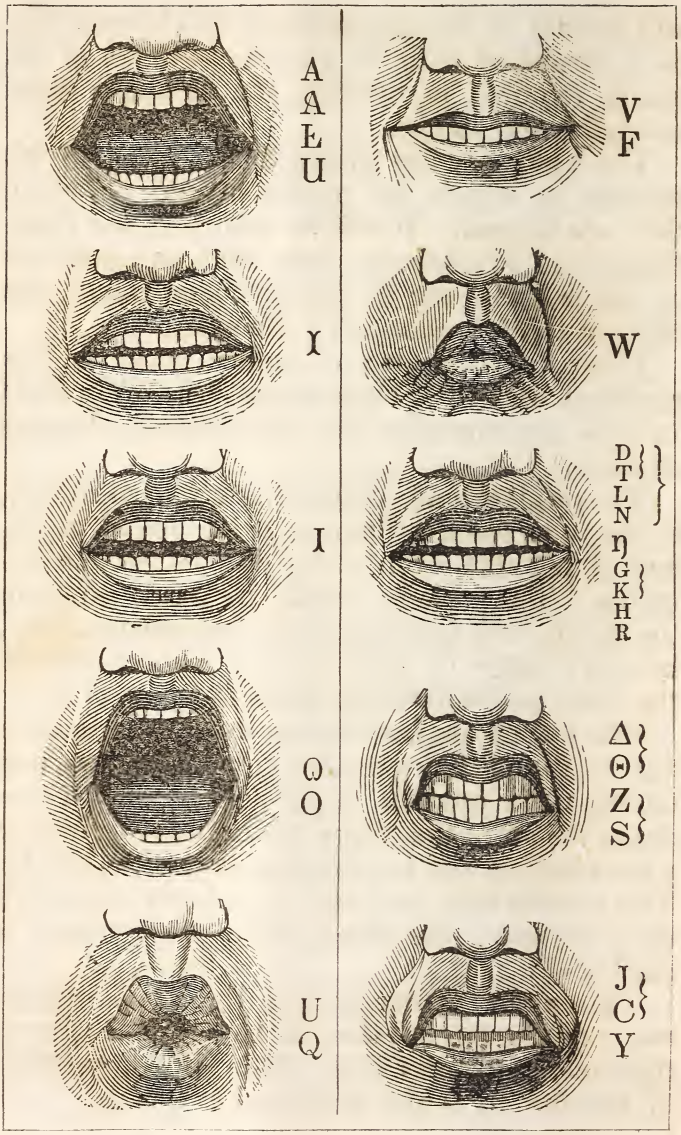
The elements are grouped according to the posture in which the mouth should be when they are formed. It will be seen that the *Diphthongs* and *Triphthongs* have each two postures of the mouth—one at the commencement, the other at the termination of the sound.

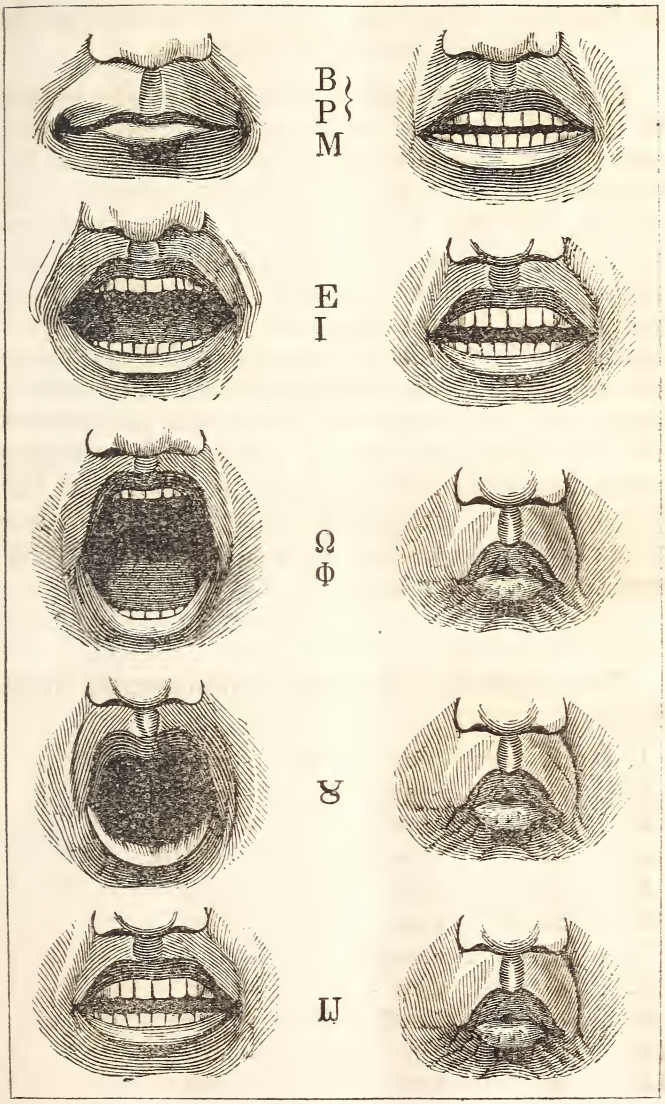
These postures are, of course, more or less modified, when the elements are uttered in their various combinations, and with different degrees of force.

The pupil should exercise his organs of speech, in the most forcible manner, three times a week, and, if possible, even every day, on all the elements. The vowels should be exploded from the throat, both interrogatively and affirmatively, in every range of pitch within the compass of the voice, and with every possible degree of force.

The vowels are exploded in the following manner: make a full inspiration, close the glottis, and contract the muscles of expiration so as to condense the air in the lungs, then utter the element with a sudden and forcible emission of the breath. The sounds thus produced may be denominated *vocal thunder;* the effect upon an audience is electrical.

This exercise strengthens the vocal organs, and enables the speaker to be heard at a great distance, with very little effort, or expenditure of breath. It is also beneficial to health.


A
Ꞓ
Ɛ
U
I
I
ɷ
O
U
Q
V
F
W
D
T
L
N
ŋ
G
K
H
R
Δ
Θ
Z
S
J
C
Y


B
P
M
E
I
Ω
Φ
ϒ
Ш

A Specimen Exhibition of the Absurdities of the Old System of Orthography.

It is shown, on page 6, that most of the letters of the old alphabet represent different sounds, and that the same sound is often represented by different letters. By the following scheme, it is shown that the same sound is not only represented by different letters, but by various combinations of letters! and that most of these combinations of letters represent different sounds!! And, if the reader is not yet prepared to exchange the old system of orthography for one founded upon truly philosophical principles, perhaps he will be more inclined to ratify this exchange when he shall have thoroughly examined the following orthographical absurdities, which are placed in juxtaposition with the new theory of spelling the same words.

E e.

The sound of A, as in *ale*, is represented in 21 different ways:

1. By a, as in *a*le, - - - - el.
2. . e . . there, - - - ðer.
3. . aa . . *Aa*ron, - - - Erun.
4. . ae . . G*ae*lic, - - - Gelık.
5. . ai . . *ai*m, - - - - em.
6. . ao . . g*ao*l, - - - - ǧel.
7. . aü . . g*au*ge, - - - - geǧ.
8. . ay . . d*ay*, - - - - de.
9. . ea . . gr*ea*t, - - - - gret.
10. . e'e . . *e'e*r, - - - - er.
11. . ei . . v*ei*l, - - - - vel.

12. By ey, as in th*ey*, - - - ðe.
13. . ez . . rend*ez*vous, - rondevs.
14. . aig . . camp*aign*, - - kampen.
15. . aye . . *aye*, - - - - e.
16. . eig . . r*eign*, - - - ren.
17. . eye . . pr*eye*d, - - - pred.
18. . hei . . *heir*, - - - - er.
19. . aigh . str*aight*, - - stret.
20. . eigh . w*eigh*, - - - we.
21. . eighe . n*eighe*d, - - ned.

A a.

The sound of A, as in *arm*, is represented in 9 different ways:

1. By a, as in *a*rm, - - - arm.
2. . e . . s*e*rgeant, - - sarʤant.
3. . aa . . b*aa*, - - - - ba.
4. . a'a . . m*a'a*m, - - - mam.
5. . ah . . *ah*, - - - - a.
6. . al . . c*al*f, - - - - kaf.
7. . au . . *au*nt, - - - ant.
8. . ea . . h*ea*rt, - - - hart.
9. . ua . . g*ua*rd, - - - gard.

Ɑ ɑ.

The sound of A, as in *all*, is represented in 12 different ways:

1. By a, as in *a*ll, - - - - ɑl.
2. . i . . reservo*i*r, - - rɛzurvwɑr.
3. . o . . n*o*r, - - - - nɑr.
4. . al . . t*al*k, - - - tɑk.
5. . ao . . extr*ao*rdinary, ɛxtrɑrdɪnarɪ.
6. . au . . l*au*d, - - - lɑd.
7. . aw . . l*aw*, - - - - lɑ.

8. By eo, as in G*eo*rge, - - Dɔrʤ.
9. . ɔa . . br*oa*d, - - - brɔd.
10. . awe . *awe*, - - - - ɔ.
11. . augh . t*augh*t, - - - tɔt.
12. . ough . ought, - - - ɔt.

A a.

The sound of A, as in *an*, is represented in 8 different ways:

1. By a, as in *a*n, - - - - an.
2. . aa . . Is*aa*c, - - - Izak.
3. . ai . . pl*ai*d, - - - plad.
4. . ag . . ser*ag*lio, - - sɪralyɷ.
5. . ea . . serg*ea*nt, - - sarʤant.
6. . ua . . piq*ua*nt, - - pɪkant.
7. . ach . . dr*ach*m, - - dram.
8. . ack . . bl*ack*guard, - blagard.

I ɪ.

The sound of E, as in *eve*, is represented in 19 different ways:

1. By e, as in *e*ve, - - - - ɪv.
2. . i . . mar*i*ne, - - marɪn.
3. . y . . fanc*y*, - - - fansɪ.
4. . ae . . *ae*rie, - - - ɪrɪ.
5. . æ . . *æ*gis, - - - ɪʤɪs.
6. . ay . . Sund*ay*, - - Sundɪ.
7. . ee . . b*ee*, - - - - bɪ.
8. . ea . . p*ea*, - - - - pɪ.
9. . ei . . t*ei*l, - - - - tɪl.
10. . eo . . p*eo*ple, - - - pɪpl.
11. . ey . . k*ey*, - - - - kɪ.
12. . es . . deme*s*ne, - - dɪmɪn.
13. . ie . . *ie*ld, - - - fɪld.

14. By ia, as in cav*ia*re, - - kævɪr.
15. . is . . v*is*count, - - vɪkɸnt.
16. . oe . . *Oe*ta, - - - Ɪtæ.
17. . uy . . plag*uy*, - - - plegɪ.
18. . eip . . rec*eip*t, - - - rɪsɪt.
19. . uay . q*uay*, - - - kɪ.

Ɛ ɛ.

The sound of E, as in *end*, is represented in 21 different ways:

1. By a, as in m*a*ny, - - - mɛnɪ.
2. . e . . *e*nd, - - - - ɛnd.
3. . i . . f*i*r, - - - - fɛr.
4. . u . . b*u*ry, - - - bɛrɪ.
5. . y . . m*y*rrh, - - mɛr.
6. . ae . . P*ae*stum, - - Pɛstum.
7. . ai . . s*ai*d, - - - sɛd.
8. . ay . . s*ay*s, - - - sɛz.
9. . ea . . h*ea*d, - - - hɛd.
10. . ei . . h*ei*fer, - - - hɛfur.
11. . eo . . l*eo*pard, - - lɛpurd.
12. . eb . . de*b*t, - - - dɛt.
13. . ed . . W*ed*nesday, - Wɛnzdɪ.
14. . eg . . phle*g*m, - - flɛm.
15. . et . . bille*t*-doux, - bɪlɛ-dʒ.
16. . ie . . fr*ie*nd, - - - frɛnd.
17. . ha . . T*ha*mes, - - Tɛmz.
18. . he . . *he*rb, - - - ɛrb.
19. . œ . . fœtid, - - - fɛtɪd.
20. . ue . . g*ue*ss, - - - gɛs.
21. . eve . . s*eve*nnight, - sɛnɪt.

I i.

The sound of I, as in *ile*, is represented in 16 different ways:

1. By i, as in *i*le, - - - - - il.
2. . y . . b*y*, - - - - - bi.
3. . ei . . *ei*der, - - - idur.
4. . hy . . r*hy*me, - - - rim.
5. . ic . . ind*ic*t, - - - ɪndit.
6. . ie . . p*ie*, - - - - - pi.
7. . ig . . s*ig*n, - - - - sin.
8. . is . . *is*le, - - - - - il.
9. . ui . . g*ui*de, - - - - gid.
10. . uy . . b*uy*, - - - - - bi.
11. . ye . . r*ye*, - - - - - ri.
12. . ais . . *ais*le, - - - - il.
13. . eye . *eye*, - - - - - i.
14. . igh . h*igh*, - - - - hi.
15. . eigh . he*igh*t, - - - hit.
16. . ighe . s*igh*ed, - - - sid.

I ɪ.

The sound of I, as in *in*, is represented in 15 different ways:

1. By a, as in im*a*ge, - - - ɪmɪʤ.
2. . e . . wom*e*n, - - - wɪmɪn.
3. . i . . *i*n, - - - - - ɪn.
4. . o . . w*o*men, - - - wɪmɪn.
5. . u . . b*u*sy, - - - bɪzɪ.
6. . y . . h*y*mn, - - - hɪm.
7. . ai . . mount*ai*n, - - mɸntɪn.
8. . ee . . b*ee*n, - - - bɪn.
9. . ei . . surf*ei*t, - - - surfɪt.
10. . eo . . pig*eo*n, - - - pɪʤɪn.

11. By ia, as in carr*ia*ge, - - karɪʤ.
12. . ic . . v*ic*tuals, - - vɪtlz.
13. . ie . . berr*ie*s, - - - bɛrɪz.
14. . ui . . b*ui*ld, - - - bɪld.
15. . eig . . for*eig*n, - - - forɪn.

Ω ω.

The sound of O, as in *old*, is represented in 19 different ways:

1. By o, as in *o*ld, - - - - ωld.
2. . eo . . y*eo*man, - - yωman.
3. . ew . . s*ew*, - - - - sω.
4. . ho . . g*ho*st, - - - gωst.
5. . oa . . *oa*r, - - - - ωr.
6. . oe . . f*oe*, - - - - fω.
7. . o'e . . *o'e*r, - - - - ωr.
8. . og . . Colo*g*ne, - - Kωlωn.
9. . oh . . *oh*, - - - - ω.
10. . ol . . f*ol*ks, - - - fωx.
11. . oo . . d*oo*r, - - - dωr.
12. . ot . . dep*ôt*, - - - dɪpω.
13. . ou . . f*ou*r, - - - - fωr.
14. . ow . . fl*ow*, - - - flω.
15. . aut . . h*aut*boy, - - hωbɑ.
16. . eau . b*eau*, - - - bω.
17. . owe . *owe*, - - - - ω.
18. . eaux . Bourd*eaux*, - Bɜrdω.
19. . ough . th*ough*, - - - ðω.

ϑ s.

The sound of O, as in *lose*, is represented in 17 different ways:

1. By o, as in l*o*se, - - - - lsz.
2. . u . . tr*u*th, - - - trsϑ.

3. By eu, as in rh*eu*m, - - - rɜm.
4. . ew . . br*ew*, - - - brɜ.
5. . oe . . sh*oe*, - - - cɜ.
6. . oo . . t*oo*, - - - - tɜ.
7. . ou . . s*ou*p, - - - sɜp.
8. . ue . . tr*ue*,- - - - trɜ.
9. . ui . . fr*ui*t, - - - frɜt.
10. . wo . . t*wo*, - - - - tɜ.
11. . ewe . br*ewe*d,- - - brɜd.
12. . œu. . man*œu*vre,- - mansvur.
13. . ooe. . w*ooe*d, - - - wɜd.
14. . ous . s*ous*,- - - - sɜ.
15. . oux . billet-d*oux*, - bɪlɛ-dɜ.
16. . ugh . p*ugh*, - - - pɜ.
17. . ough . thr*ough*, - - ðrɜ.

O o.

The sound of O, as in *on*, is represented in 7 different ways:

1. By a, as in wh*a*t, - - - qot.
2. . e . . r*e*ndezvous, - rondevɜ.
3. . o . . *o*n, - - - - on.
4. . ho . . *ho*nest, - - - onɛst.
5. . ou . . c*ou*gh, - - - kof.
6. . ow . . kn*ow*ledge, - nolɛʤ.
7. . ach . y*ach*t, - - - yot.

ɯ ɯ.

The sound of U, as in *tube*, is represented in 12 different ways;

1. By u, as in t*u*be, - - - tɯb.
2. . eo . . f*eo*d,- - - - fɯd.
3. . eu . . f*eu*d, - - - - fɯd.
4. . ew . . f*ew*, - - - - fɯ.

5. By ue, as in d*ue*, - - - - dɯ.
6. . ui . . j*ui*ce, - - - - ʤɯs.
7. . eau . b*eau*ty, - - - - bɯtx.
8. . ewe . ren*ewe*d, - - rxnɯd.
9. . ieu . l*ieu*, - - - - lɯ.
10. . iew . v*iew*, - - - - vɯ.
11. . uis . p*uis*ne, - - - pɯnx.
12. . ugh . H*ugh*, - - - Hɯ.

U u.

The sound of U, as in *up*, is represented in 27 different ways:

1. By a, as in turb*a*n, - - - turbun.
2. . e . . h*e*r, - - - - hur.
3. . i . . s*i*r, - - - - sur.
4. . o . . s*o*n, - - - - sun.
5. . u . . *u*p, - - - - up.
6. . y . . sat*y*r, - - - setur.
7. . ai . . Brit*ai*n, - - Brɪtun.
8. . ea . . oc*ea*n, - - - ɷcun.
9. . eo . . surg*eo*n, - - surʤun.
10. . eu . . grand*eu*r, - - granʤur.
11. . hu . . *hu*mble, - - umbl.
12. . ia . . patric*ia*n, - - patrɪcun.
13. . ie . . braz*ie*r, - - - brejur.
14. . io . . fash*io*n, - - facun.
15. . oa . . cupb*oa*rd, - - kuburd.
16. . oe . . d*oe*s, - - - - duz.
17. . oo . . bl*oo*d, - - - blud.
18. . ou . . t*ou*gh, - - - tuf.
19. . ow . . bell*ow*s, - - bɛlus.
20. . ue . . conq*ue*r, - - koŋkur.
21. . ub . . s*ub*tle, - - - sutl.
22. . uo . . liq*uo*r, - - - lɪkur.

23. By up, as in *cup*board, - - kuburd.
24. . eou . farina*ceous*, - farɤnecus.
25. . iou. . gra*cious*, - - grecus.
26. . olo . . *colo*nel, - - - kurnɛl.
27. . ove . sh*ove*l, - - - cuvl.

U u.

The sound of U, as in *full*, is represented in 4 different ways:

1. By o, as in w*o*lf, - - - wʊlf.
2. . u . . f*u*ll, - - - - fʊl.
3. . oo . . w*oo*d. - - - wʊd.
4. . oul. . c*oul*d, - - - kʊd.

Φ φ.

The sound of OU, as in *our*, is represented in 8 different ways:

1. By o, as in c*o*mpt, - - - kφnt.
2. . ou . . *ou*r, - - - - φr.
3. . ow . . n*ow*, - - - - nφ.
4. . hou . *hou*r, - - - φr.
5. . oub . d*oub*t, - - - dφt.
6. . owe . b*owe*d, - - - bφd.
7. . ough . b*ough*, - - - bφ.
8. . oughe. pl*oughe*d, - - plφd.

B b.

The sound of B, as in *bow*, is represented in 4 different ways:

1. By b, as in *b*ow, - - - - bφ.
2. . bb . . a*bb*, - - - - ab.
3. . be . . ro*be*, - - - - rωb.
4. . pb . . ras*pb*erry, - - rasbɛrɤ.

D d.

The sound of D, as in *day*, is represented in 5 different ways:

1. By d, as in *d*ay, - - - - de.
2. . dd . . a*dd*, - - - - ad.
3. . de . . ro*de*, - - - rɷd.
4. . bd . . *bd*ellium, - - dɛlyum.
5. . ed . rag*ed*, - - - reɖd.

G g.

The sound of G, as in *gay*, is represented in 3 different ways:

1. By g, as in *g*ay, - - - - ge.
2. . gg . . la*gg*ed, - - - lagd.
3. . gue . vo*gue*, - - - vɷg.

V v.

The sound of V, as in *vile*, is represented in 5 different ways:

1. By f, as in o*f*, - - - - ov.
2. . v . . *v*ile, - - - - vil.
3. . ph . . ne*ph*ew, - - nɛvɯ.
4. . ve . . ha*ve*, - - - hav.
5. . lve . . ca*lve*s, - - - kavz.

Δ δ.

The sound of TH, as in *then*, is represented in 2 different ways:

1. By th, as in *th*en, - - - δɛn.
2. . the . . ba*the*, - - - beδ.

Z z.

The sound of Z, as in *zone*, is represented in 10 different ways:

1. By c, as in suffi*c*e, - - - sufiz.
2. . s . . hi*s*, - - - - hɪz.
3. . x . . *X*erxes, - - Zurxɛz.
4. . z . . *z*one, - - - zɷn.
5. . cz . . *cz*ar, - - - zar.
6. . sc . . di*sc*ern,- - - dɪzurn.
7. . se . . rai*se*, - - - rez.
8. . ss . . sci*ss*ors, - - sɪzurz.
9. . ze . . ha*ze*, - - - hez.
10. . zz . . bu*zz*, - - - buz.

J j.

The sound of Z, as in *azure*, is represented in 5 different ways:

1. By s, as in trea*s*ure, - - trɛjɯr.
2. . t . . transi*t*ion, - - trɑnsɪjun.
3. . z . . a*z*ure, - - - ejɯr.
4. . ge . . brid*ge*, - - - brɪʤ.
5. . ss . . sci*ss*ion, - - sɪjun.

L l.

The sound of L, as in *light*, is represented in 10 different ways:

1. By l, as in *l*ight, - - - lit.
2. . el . . shov*el*, - - - cuvl.
3. . il . . ev*il*,- - - - ɤvl.
4. . le . . fi*le*, - - - - fil.
5. . ll . . ba*ll*,- - - - bol.
6. . ln . . ki*ln*,- - - - kɯl.

7. By lle, as in bagate*lle*, - - bagatɛl.
8. . tle . . this*tle*, - - - ðɪsl.
9. . ual. . vict*uals*, - - vɪtlz.
10. . llesl . be*lles*lettres, - bɛletur.

R r.

The sound of R, as in *roll*, is represented in 7 different ways:

1. By r, as in *r*oll, - - - - rœl.
2. . re . . mo*re*, - - - - mœr.
3. . rt . . mo*rt*gage, - - mœrgeʤ.
4. . rr . . bu*rr*, - - - bur.
5. . wr . . *wr*ite, - - - rit.
6. . rps. . co*rps*, - - - kœr.
7. . rrh. . my*rrh*, - - - mɛr.

M m.

The sound of M, as in *mind*, is represented in 7 different ways:

1. By m, as in *m*ind, - - - mind.
2. . mb. . la*mb*, - - - lam.
3. . me. . ca*me*, - - - kem.
4. . mn. . hy*mn*, - - - hɪm.
5. . mp. . presu*mp*tion, - prɪzumcun.
6. . tm . . *Tm*olus, - - Mœlus.
7. . mme . sla*mm*ed, - - slamd.

N n.

The sound of N, as in *no*, is represented in 11 different ways:

1. By n, as in *n*o, - - - - nœ.
2. . cn . . *Cn*eus, - - - Nɤus.
3. . in . . cous*in*, - - - kuzn.

4. By gn, as in *gn*aw, - - - nɒ.
5. . kn . . *kn*ow, - - - nɯ.
6. . mn . . *Mn*eus, - - - Nɤus.
7. . mp . . co*mpt*, - - - kɋnt.
8. . nn . . A*nn*, - - - ɐn.
9. . on . . pard*on*, - - - pardn.
10. . pn . . *pn*eumatics, - nɯmatɪks.
11. . ne . . *one*, - - - - wun.

Vʃ ŋ.

The sound of NG, as in *song*, is represented in 3 different ways:

1. By n, as in i*n*k, - - - - ɱk.
2. . ng . . so*ng*, - - - soŋ.
3. . ngue . to*ngue*, - - - tuŋ.

W w.

The sound of W, as in *wo*, is represented in 4 different ways:

1. By w, as in *w*o, - - - - wɯ.
2. . u . . q*u*ill, - - - kwɪl.
3. . o . . reservoir, - - rɛzurvwɒr.
4. . — . . one, - - - - wun.

Y y.

The sound of Y, as in *yoke*, is represented in 4 different ways:

1. By y, as in *y*oke, - - - yɯk.
2. . i, . . un*i*on, - - - yɯnyun.
3. . j, . . halleluj*a*h, - - halɤlɯya.
4. . — . . use, - - - - yɯs.

P p.

The sound of P, as in *pit*, is represented in 4 different ways:

1. By p, as in *p*it, - - - - pɪt.
2. . gh . . hiccou*gh*, - - hɪkup.
3. . pe . . ho*pe*, - - - - hœp.
4. . pp . . ho*pp*ed,- - - hopt.

T t.

The sound of T, as in *tin*, is represented in 8 different ways:

1. By t, as in *t*in, - - - - tɪn.
2. . ed . . hopp*ed*, - - hopt.
3. . ct . . *Ct*esiphon, - Tɛsɪfon.
4. . pt . . *pt*yalism, - - tialɪzm.
5. . te . . la*te*, - - - - let.
6. . tt . . Pi*tt*, - - - Pɪt.
7. . tte . . amour*ette*,- - amœrɛt.
8. . phth . *phth*isic, - - tɪzɪk.

K k.

The sound of K, as in *kite*, is represented in 10 different ways:

1. By c, as in *c*at, - - - - kat.
2. . k . . *k*ite,- - - - kĭt.
3. . q . . *q*ueen, - - - kwɪn.
4. . cc . . hi*cc*ough, - - hɪkup.
5. . ch . . *ch*ord, - - - kord.
6. . gh . . lou*gh*, - - - lok.
7. . ck . . pa*ck*, - - - pak.
8. . ke . . po*ke*, - - - pœk.
9. . che . a*che*, - - - ek.
10. . que . pi*que*, - - - pɪk.

F f.

The sound of F, as in *fame*, is represented in 7 different ways:

1. By f, as in *f*ame, - - - fem.
2. . fe . . li*fe*, - - - - lif.
3. . ff . . o*ff*, - - - - of.
4. . gh . . lau*gh*, - - - laf.
5. . ph . . *ph*ial, - - - fiəl.
6. . fte . . o*ften*, - - - ofn.
7. . pph . Sa*ppho*, - - Safω.

Θ ϑ.

The sound of TH, as in *thin*, is represented in 2 different ways:

1. by th, as in *th*in, - - - - ϑɪn.
2. . phth . apo*phth*egm, - apωϑɛm.

S s.

The sound of S, as in *sin*, is represented in 11 different ways:

1. By c, as in *c*ent, - - - sɛnt.
2. . s . . *s*in, - - - - sɪn.
3. . x . . Aix-lachapelle, Eslacapɛl.
4. . ce . . flee*ce*, - - - flɪs.
5. . ps . . *ps*alm, - - - sam.
6. . sc . . *sc*ene, - - - sɪn.
7. . se . . ca*se*, - - - - kes.
8. . ss . . pa*ss*, - - - - pɛs.
9. . sw . . *sw*ord, - - - sωrd.
10. . ste . . gli*ste*n, - - - glɪsn.
11. . sch . . *sch*ism, - - - sɪzm.

It is shown by the preceding scheme that the 38 elementary sounds of the English language are represented in 331 different ways, which may be considered as equivalent to *three hundred and thirty-one different letters!*

A Table shoving the various ways in which the Compound Letters of the New Alphabet are represented by the old System of Orthography.

D ʤ.

The sound of D, and Z in *azure*, as heard in *g*em, is represented in 7 different ways:

1. By d, as in gran*d*eur, - - grənʤur.
2. . g . . *g*em, - - - ʤɛm.
3. . j . . *j*ob, - - - - ʤob.
4. . ge . . a*ge*, - - - - eʤ.
5. . dg . . ba*dg*er, - - - baʤur.
6. . dj . . a*dj*ective, - - aʤɛktɪv.
7. . dge . ba*dge*, - - - baʤ.

G g.

The sound of GZ, as in *tugs*, is represented in 3 different ways:

1. By x, as in e*x*haust, - - ɛghɔst.
2. . gs . . tu*gs*, - - - tug.
3. . ggs . e*ggs*, - - - ɛg.

C č.

The sound of TSH, as in *chin*, is represented in 5 different ways:

1. By c, as in vermi*c*elli, - - vɛrmɪčɛlɪ.
2. . t . . na*t*ure, - - - nečɪr.
3. . ch . . *ch*in, - - - čɪn.
4. . ts . . ca*ts*up. - - - kačup.
5. . tch. . ca*tch*, - - - kač.

X x.

The sound of KS, as in *fix*, is represented in 8 different ways:

1. By x, as in fi*x*, - - - - fɪx.
2. . xe . . a*xe*, - - - - ax.
3. . xc . . e*xc*ept, - - - ɛksɛpt.
4. . cs . . ethi*cs*, - - - ɛθɪx.
5. . ks . . oa*ks*, - - - ɷx.
6. . cks . ba*cks*, - - - bax.
7. . kes . ca*kes*, - - - kex.
8. . ches . a*ches*, - - - ex.

A Table shoving that the same Combination of Letters represents different Sounds.

AA represents 3 different elementary sounds:

1. aa, as in *A*aron, - - - Erun.
2. aa . . b*aa*, - - - - ba.
3. aa . . Is*aac*, - - - Izak.

AE represents 3 different elementary sounds:

1. ae, as in G*ae*lic, - - - Gelɪc.
2. ae . . *ae*rie, - - - ɪrɪ.
3. ae . . P*ae*stum, - - Pɛstum.

AI represents 5 different elementary sounds:

1. ai, as in *ai*m, - - - - em.
2. ai . . pl*ai*d, - - - plad.
3. ai . . s*ai*d, - - - sɛd.
4. ai . . mount*ai*n, - mɷntɪn.
5. ai . . Brit*ai*n, - - Brɪtun.

AO represents 2 different elementary sounds:

1. ao, as in g*ao*l, - - - ɟel.
2. ao . . extr*ao*rdinary, ɛxtrɷrdɪnarɪ.

AU represents 3 different elementary sounds:

1. au, as in g*au*ge, - - - geḏ.
2. au . . *au*nt, - - - ant.
3. au . . l*au*d, - - - lɷd.

AY represents 3 different elementary sounds:

1. ay, as in d*ay*, - - - - de.
2. ay . . Sund*ay*, - - Sundɪ.
3. ay . . s*ay*s, - - - sɛz.

EA represents 6 different elementary sounds:

1. ea, as in gr*ea*t, - - - gret.
2. ea . . h*ea*rt, - - - hart.
3. ea . . serg*ea*nt, - - sarḏant.
4. ea . . p*ea*, - - - - pɪ.
5. ea . . h*ea*d, - - - hɛd.
6. ea . . oc*ea*n, - - - ɷcun.

EE represents 3 different elementary sounds:

1. e'e, as in *e'e*r, - - - - er.
2. ee . . b*ee*, - - - - bɪ.
3. ee . . b*ee*n, - - - bɪn.

EI represents 5 different elementary sounds:

1. ei, as in v*ei*l, - - - - vel.
2. ei . . t*ei*l, - - - - tɪl.
3. ei . . h*ei*fer, - - - hɛfur.
4. ei . . *ei*der, - - - idur.
5. ei . . surf*ei*t, - - - surfɪt.

EO represents 7 different elementary sounds:

1. eo, as in G*eo*rge, - - Ḏorḏ.
2. eo . . p*eo*ple, - - - pɪpl.
3. eo . . l*eo*pard, - - lɛpurd.
4. eo . . pig*eo*n, - - - pɪḏɪn.

5. eo, as in y*eo*man, - - ɣɷmən.
6. eo . . f*eo*d, - - - - fɯd.
7. eo . . surg*eo*n, - - surʤun.

EU represents 3 different elementary sounds:

1. eu, as in rh*eu*m, - - - rʂm.
2. eu . . f*eu*d, - - - fɯd.
3. eu . . grand*eu*r, - - grəndʒur.

EW represents 3 different elementary sounds:

1. ew, as in s*ew*, - - - - sɷ.
2. ew . . br*ew*, - - - brʂ.
3. ew . . f*ew*, - - - - fɯ.

EY represents 2 different elementary sounds:

1. ey, as in th*ey*, - - - ðe.
2. ey . . k*ey*, - - - - kɪ.

IA represents 3 different elementary sounds:

1. ia, as in cav*ia*re, - - kəvɪr.
2. ia . . carr*ia*ge, - - kərɪʤ.
3. ia . . patric*ia*n, - - pətrɪcun.

IE represents 5 different elementary sounds:

1. ie, as in f*ie*ld, - - - fɪld.
2. ie . . fr*ie*nd, - - - frɛnd.
3. ie . . p*ie*, - - - - pi.
4. ie . . berr*ie*s, - - - bɛrɪz.
5. ie . . braz*ie*r, - - - brejur.

OA represents 3 different elementary sounds:

1. oa, as in br*oa*d, - - - brɒd.
2. oa . . *oa*r, - - - - ɷr.
3. oa . . cupb*oa*rd, - - kuburd.

OE represents 5 different elementary sounds:

1. oe, as in *Oe*ta, - - - Ʌtɑ.
2. œ . . fœtid, - - - fɛtɪd.
3. o'e . . *o'e*r, - - - - ɷr.
4. oe . . sh*oe*, - - - - cɛ.
5. oe . . d*oe*s, - - - - duz.

OO represents 4 different elementary sounds:

1. oo, as in d*oo*r, - - - dɷr.
2. oo . . t*oo*, - - - - tɛ.
3. oo . . bl*oo*d, - - - blud.
4. oo . . w*oo*d, - - - wʊd.

OU represents 5 different elementary sounds:

1. ou, as in f*ou*r, - - - - fɷr.
2. ou . . s*ou*p, - - - sɛp.
3. ou . . c*ou*gh, - - - kof.
4. ou . . t*ou*gh, - - - tuf.
5. ou . . *ou*t, - - - - ɸt.

OW represents 4 different elementary sounds:

1. ow, as in fl*ow*, - - - flɷ.
2. ow . . kn*ow*ledge, - nolɛʤ.
3. ow . . bell*ow*s, - - bɛlus.
4. ow . . n*ow*, - - - nɸ.

UA represents 2 different elementary sounds:

1. ua, as in g*ua*rd, - - - gard.
2. ua . . piq*ua*nt, - - pɤkant.

UE represents 4 different elementary sounds:

1. ue, as in g*ue*ss, - - - gɛs.
2. ue . . tr*ue*, - - - - trɛ.
3. ue . . d*ue*, - - - - dɯ.
4. ue . . conq*ue*r, - - koŋkur.

UI represents 4 different elementary sounds:

1. ui, as in g*ui*de, - - - gid.
2. ui . . b*ui*ld, - - - bɪld.
3. ui . . fr*ui*t, - - - frɜt.
4. ui . . j*ui*ce, - - - ʤɯs.

UY represents 2 different elementary sounds:

1. uy, as in b*uy*, - - - - bi.
2. uy . . plag*uy*, - - - plegɪ.

EIG represents 2 different elementary sounds:

1. eig, as in r*eig*n, - - - ren.
2. eig, . . for*eig*n, - - - fɔrn.

EWE represents 2 different elementary sounds:

1. ewe, as in br*ewed*, - - - brɜd.
2. ewe . . ren*ewed*, - - rɪnɯd.

EYE represents 2 different elementary sounds:

1. eye, as in pr*eyed*, - - - pred.
2. eye . . *eye*, - - - - i.

OWE represents 2 different elementary sounds:

1. owe, as in *owed*, - - - ɷd.
2. owe . . b*owed*, - - - bɷd.

UGH represents 2 different elementary sounds:

1. ugh, as in p*ugh*, - - - ps.
2. ugh, . . H*ugh*, - - - Hɯ.

EIGH represents 2 different elementary sounds:

1. eigh, as in w*eigh*, - - - we.
2. eigh . . h*eight*, - - - hit.

OUGH represents 5 different elementary sounds:

1. ough, as in *ought*, - - - ɑt.
2. ough . . th*ough*, - - - ðω.
3. ough . . thr*ough*, - - ðrs.
4. ough . . c*ough*, - - - kof.
5. ough . . t*ough*, - - - tuf.
6. ough . . b*ough*, - - - bɸ.

Is it possible to conceive of a more complicated, absurd, and unphilosophical system of orthography than that which is here presented?

PRONUNCIATION.

In giving the sounds of the letters of the old alphabet, and the specimen exhibition of the absurdities of the old system of orthography, the author found it necessary to follow some well known system of pronunciation; hence he has used Walker's. But, having accomplished that task, he will now take the liberty to substitute his own pronunciation for that of this distinguished orthoepist, wherever he is unfortunate enough to differ from him on this subject.

The article *a* should have the sound of *a*, as in *an*, thus:

He is å wise man; not à wise man.

Hɪ ɪz a wiz man; not e wiz man.

When the article *the* precedes a word beginning with a vowel, it should be pronounced thė; when it precedes a word beginning with a consonant, it should be pronounced thę, thus:

Thė arts and thę sciences; thę heavens and thė earth.

ðɪ arts and ðɛ siɛnsɪz; ðɛ hɛvnz and ðɪ ɛrθ.

It has been fashionable to pronounce the pronoun *my*, when not emphatic, like the pronoun *me*. It is better, however, to pronounce it mi under all circumstances. Perspicuity requires this pronunciation in numerous instances. The following is an example:

> "And the pale stars shall be at night,
> The only eyes that watch *my rite*."

Should *my*, in the above example, be pronounced *me*, by a public speaker, the auditors might suppose the meaning of the passage to be as follows:

> And the pale stars shall be at night,
> The only eyes that watch *me right*.

The vowel sound in such words as *air*, *mare*, *there*, &c., is thought by some writers to be a different sound from any which is represented in the author's Table of the Elements on page 10. This opinion, however, is erroneous: there are two vowel sounds in these words, which coalesce in pronunciation—the first characterizes the pronunciation of the word; the second is the sound of U, as in *up*. The above words, as well as others of the same class, may be pronounced in three ways, thus:

air - - 1, eur, - - 2, ɛur, - - 3, aur.
mare - - 1, meur, - - 2, mɛur, - - 3, maur.
there - - 1, ðeur, - - 2, ðɛur, - - 3, ðaur.

The author prefers the last way of pronouncing these words; he not only considers this pronunciation the most euphonic, but by far the most popular.

The sounds of E, Ɪ, I, Ω, Ʊ, Ш, and Φ, are

never followed immediately by the sound of R—the sound of U, as heard in *up*, always intervenes. Hence, to represent all the sounds in such words as *ear*, *ire*, *oar*, *poor*, *pure*, *our*, &c., by their appropriate characters, they should be spelled thus: ɪur, iur, ɷur, psur, pɯur, ɸur, &c.

But as no ambiguity will follow from spelling such words without the U, it may be omitted for the sake of brevity, thus: ɪr, ir, ɷr, psr, pɯr, ɸr, &c.

When, however, two short vowels precede the sound of R, as in *air*, *ere*, *dare*, *lair*, *there*, *where*, &c., they should both be expressed by their appropriate letters, thus: aur, ɛur, daur, laur, ðaur, qaur, &c.

As the author's views of pronunciation will be given hereafter, in the Reading Exercises, it is unnecessary to extend these remarks.

Names of the Letters of the New Alphabet.

In spelling by the Letters of the New Alphabet, it is better to call them by the sounds which they represent, than by any other name. This must necessarily be the case in regard to the vowels. But as it is desirable to have other names for the consonants (to be used, for instance, when speaking of these letters), the author has given the following:

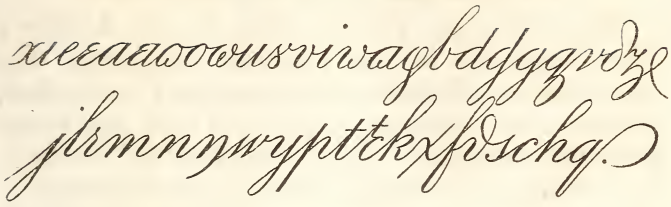
B b- - bɪ	L l - - lɪ	Ƈ ƈ - - ƈɪ
D d- - dɪ	R r - - rɪ	K k - - kɪ
Ɖ ɖ- - ɖɪ	M m - - mɪ	X x - - ɛx
G g- - gɪ	N n - - nɪ	F f - - fɪ
Ǥ ǥ- - ɛǥ	Ŋ ŋ - - ɛŋ	Θ ϑ - - ϑɪ
V v- - vɪ	W w - - wɪ	S s - - sɪ
Δ δ- - δɪ	Y y - - yɪ	C c - - cɪ
Z z- - zɪ	P p - - pɪ	H h - - hɪ
J j- - jɪ	T t - - tɪ	Q q - - qɪ

On the following page is given the author's Phonographic Alphabet in connection with his Phonotypic Alphabet: the corresponding characters of each are in juxtaposition.

Comstock's Phonotypic, and Phonographic Alphabets.

VOWELS.		SUBVOWELS.		ASPIRATES.	
I ɪ		B b		P p	
I ɪ		D d		T t	
E e		D ḍ		Ć ć	
Ɛ ɛ		G g		K k	
A a		G g		X x	
A a		V v		F f	
Ɑ ɑ		Δ δ		Θ ϑ	
O o		Z z		S s	
Ω ω		J j		C c	
U u		L l		H h	
Ʊ ʊ		R r		Q q	
U u		M m			
I i		N n		Φ φ	
Ɯ ɯ		Ŋ ŋ			
Ɑ ɑ		W w		Ω	
Φ φ		Y y			

THE SMALL LETTERS CONNECTED.



OMISSIONS.

The fourth sound of S, as in *sure*, was accidentally omitted on page 7. The several ways in which the sounds of the following letters are represented, were also omitted in the proper place: they should have followed page 40.

C c.

The sound of SH, as in *shade*, (C, as in *ocean*), is represented in 7 different ways:

1. By c, as in ocean, - - - ωcun.
2. . s . . *s*ure, - - - cɯr.
3. . t . . na*t*ion, - - - necun.
4. . ch . . ma*ch*ine, - - mæcxn.
5. . sh . . *sh*ad, - - - ced.
6. . ss . . a*ss*ure, - - - æcɯr.
7. . sch . *Sch*iller, - - Cılur.

H h.

The sound of H, as in *hut*, is represented in 2 different ways:

1. By h, as in *h*ut, - - - - hut.
2. . wh . *wh*om, - - - hsm.

Q q.

The sound of Q (WH, as in *what*), is represented in 1 way:

1. By wh, as in *wh*at, - - - qot.

A French Key to the New Alphabet.

The following French Key to the Author's New Alphabet of the English language, was furnished by Monsieur Alexandre Pantoléon, Professor of Languages in the Vocal and Polyglott Gymnasium. It is designed for Frenchmen who wish to learn the English language.

Clé française à l'alphabet anglais inventé par le Docteur Andrée Comstock.

VOYELLES.

Anglaises.			Françaises.	
I	ɪ	-	î,	long.
I	ɪ	-	i,	bref et guttural.
E	e	-	é,	long et fermé.
Ɛ	ɛ	-	é,	bref et ouvert.
A	a	-	a,	long et fermé.
Ⱥ	ⱥ	-	è,	bref et ouvert.
Ɑ	ɑ	-	â,	long, guttural et ouvert.
O	o	-	o,	bref et ouvert.
Ω	ω	-	ô,	suivi du son de ou.
U	u	-	e,	bref.
Ȣ	ȣ	-	ou,	long.
U	ʊ	-	ou,	bref.
I	i	-	aï,	appuyez sur l'a.
Ɯ	ɯ	-	iou,	appuyez sur l'i.
Ɑ	ɑ	-	oï,	appuyez sur l'o.
Φ	φ	-	aou,	appuyez sur l'a.

CONSONNES DOUCES.

Anglaises.			Françaises.	
B	b	-	b.	
D	d	-	d.	
Ɖ	ɖ	-	dj.	
G	g	-	g,	(gai.)
Ɠ	ɠ	-	gz.	
V	v	-	v.	
Δ	ð	-	z,	grasseyé.
Z	z	-	z.	
J	j	-	j.	
L	l	-	l.	
R	r	-	r.	
M	m	-	m.	
N	n	-	n.	
Ɲ	ŋ	-	n,	nasale, suivie d'un ton pectoral.
W	w	-	ou,	(oui.)
Y	y	-	y,	(yeux.)

CONSONNES ASPIRÉES.

Anglaises.			Françaises.	
P	p	-	p.	
T	t	-	t.	
Ƈ	ƈ	-	tch.	
K	k	-	k.	
X	x	-	ks.	
F	f	-	f.	
Θ	ϑ	-	s,	grasseyée.
S	s	-	s.	
C	c	-	ch.	
H	h	-	—,	aspiration forcée.
Q	q	-	hou,	hou, à-peu-près.

PHONOGRAPHY.

Phonography (from φωνὴ, voice, and γραφὴ, writing) is the art of representing the elementary sounds of vocal language by written characters.

Mr. Pitman's phonographic alphabet consists of straight lines, curved lines, and dots, as may be seen on page 13.

The first twelve vowel sounds represented in the Table, (page 13,) are alternately long and short. The former are expressed by heavy dots, and heavy short lines or dashes; the latter, by corresponding light ones. The four remaining vowels are all long, and are expressed by appropriate characters.

The vowels are written at the beginning, the middle, and at the end of the consonants. Hence they are divided into *first-place*, *second-place*, and *third-place* vowels. Ɪ, I, Ω, O, I, Ɑ are *first-place* vowels; E, Ɛ, Ω, U are *second-place* vowels, and A, Ʌ, Ɤ, U, Ʊ, Φ are *third-place* vowels. The places of the vowels are shown in the Table (page 13) by the D sign, which is put before each vowel sign for this particular purpose. The reader will perceive that the same vowel sign represents different vowel sounds according to its position with respect to the consonant.

In writing with Mr. Pitman's phonographic characters, all the consonants in a word are first made, without removing the pen from the paper; the vowels are then placed in their respective situations.

When a vowel precedes a vertical, or an oblique consonant, it is of course placed on the left-hand

side of the consonant; when it follows the consonant, it is placed on the right-hand side, thus:

eat, tea, aid, day, ode, dough, ape, pay, oath, so.

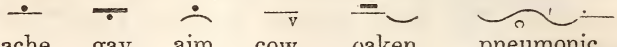
The characters which represent the sounds of B, D, Ð, V, Δ, Z, J, as well as those which represent the sounds of their cognates, P, T, Ƈ, F, Θ, S, C, are written downwards. Hence, their vowel places are ascertained by counting from the top to the bottom.

The character which represents the sound of R is also written downwards, consequently its vowel places are ascertained in the same way. There is, however, another character for R (of the same form as that of Ƈ) which is always connected with another consonant, and is always written upwards; *its* vowel places are ascertained by counting upwards.

When the L character stands alone, it is considered as struck upwards; when it is connected with another consonant, it is struck either upwards or downwards, as is most convenient. Its vowel places are ascertained by counting in the direction in which it is written.

The horizontal signs are struck from left to right; their vowel places follow in the same direction.

When a vowel precedes a horizontal consonant, it is placed above the consonant; when it follows the consonant, it is placed below it, thus:



ache, gay, aim, cow, oaken, pneumonic.

Mr. Pitman's System of Phonography, entire, will be given in No. III. of this Treatise.

THE FIRST CHAPTER OF GENESIS.

1. In ðɛ bɤgiŋŋ God krɤetɛd ðɛ hɛvn and ðɤ ɛrθ.

2. And ðɤ ɛrθ woz wɪðɋt fɷrm, and vɑd; and darknɛs woz upon ðɛ fes ov ðɛ dɤp; and ðɛ spɪrɪt ov God mɛvd upon ðɛ fes ov ðɛ wɷturz.

3. And God sɛd, Lɛt ðaur bɤ lit; and ðaur woz lit.

4. And God sɷ ðɛ lit, ðat ɪt woz gud; and God dɤvidɛd ðɛ lit from ðɛ darknɛs.

5. And God kɷld ðɛ lit De, and ðɛ darknɛs hɤ kɷld Nit. And ðɤ ɤvniŋ and ðɛ mɷrniŋ wɛr ðɛ furst de.

6. And God sɛd, Lɛt ðaur bɤ a fɛrmamɛnt ɪn ðɛ mɪdst ov ðɛ wɷturz, and lɛt ɪt dɤvid ðɛ wɷturz from ðɛ wɷturz.

7. And God med ðɛ fɛrmament, and dɤvidɛd ðɛ wɷturz qɪć wɛr undur ðɛ fɛrmamɛnt from ðɛ wɷturz qɪć wɛr abuv ðɛ fɛrmamɛnt: and ɪt woz sɷ.

8. And God kɷld ðɛ fɛrmamɛnt Hɛvn. And ðɤ ɤvniŋ and ðɛ mɷrniŋ wɛr ðɛ sɛkund de.

9. And God sɛd, Lɛt ðɛ wɷturz undur ðɛ hɛvn bi gaðurd tɷgɛður unts wun ples, and lɛt ðɛ dri land apɤr: and ɪt woz sɷ.

10. And God kɷld ðɛ dri land Ɛrθ, and ðɛ gaðurɪŋ tɷgɛður ov ðɛ wɷturz kɷld hɤ Sɤz: and God sɷ ðat ɪt woz gud.

11. And God sɛd, Lɛt ðɤ Ɛrθ brɪŋ fɷrθ gras, ðɤ

ɛrb yɪldɪŋ sɪd, and ðɛ frɯt-trɪ yɪldɪŋ frɯt aftur hɪz kind, hɛz sɪd ɪz ɪn ɪtsɛlf, upon ðɪ ɛrθ : and ɪt woz sɷ.

12. And ðɛ Lɾθ brɷt fɷrθ gras, and ɛrb yɪldɪŋ sɪd aftuɾ hɪz kind, and ðɛ trɪ yɪldɪŋ frɯt, hɛz sɪd woz ɪn ɪtsɛlf, aftur hɪz kind : and God sɷ ðat ɪt woz gud.

13. And ðɪ ɪvnɪŋ and ðɛ mɷrnɪŋ wɛr ðɛ ðurd de.

14. And God sed, Lɛt ðaur bɪ lits ɪn ðɛ fɛrmamɛnt ov ðɛ hɛvn, ts dɪvid ðɛ de from ðɛ nit : and lɛt ðɛm bɪ fɷr sins and fɷr sɪznz, and fɷr dez, and yɪrz :

15. And lɛt ðɛm bɪ fɷr lits ɪn ðɛ fɛrmamɛnt ov ðɛ hɛvn, ts gɪv lit upon ðɪ ɛrθ : and ɪt woz sɷ.

16. And God med ts gret lits ; ðɛ gretur lit ts rɯl ðɛ de, and ðɛ lɛsur lit ts rɯl ðɛ nit : hɪ med ðɛ starz olsɷ.

17. And God sɛt ðɛm ɪn ðɛ fɛrmamɛnt ov ðɛ hɛvn, ts gɪv lit upon ðɪ ɛrθ,

18. And ts rɯl ɷvur ðɛ de and ɷvur ðɛ nit, and ts dɪvid ðɛ lit from ðɛ darknɛs : and God sɷ ðat ɪt woz gud.

19. And ðɪ ɪvnɪŋ and ðɛ mɷrnɪŋ wɛr ðɛ fɷrθ de.

20. And God sɛd, Lɛt ðɛ wɷturz brɪŋ fɷrθ abundaṅtlɪ ðɛ mɛvɪŋ krɪćɯr ðat haθ lif, and fɷl ðat me fli abuv ðɪ ɛrθ ɪn ðɪ ɷpn fɛrmament ov hɛvn.

21. And God krɪɛtɛd gret qelz, and ɛvurɪ lɪvɪŋ

krɤćɯr δat msvεϑ, qɪć δε wɷturz brɷt fɷrϑ abundantlɪ, aftur δaur kind, and εvurɪ wɪŋεd fɷl aftur hɪz kind: and God sɷ δat ɪt woz gʊd.

22. And God blεst δεm, seɪŋ, Bɤ frɯtfʊl, and multɤpli, and fɪl δε wɷturz ɪn δε sɤz; and lεt fɷl multɤpli ɪn δɤ εrϑ.

23. And δɤ ɤvnɪŋ and δε mɷrnɪŋ wεr δε fɪfϑ de.

24. And God sεd, Lεt δɤ εrϑ brɪŋ fɷrϑ δε lɪvɪŋ krɤćɯr aftur hɪz kind, katl, and krɤpɪŋ δɪŋ, and bɤst ov δɤ εrϑ aftur hɪz kind: and ɪt woz sɷ.

25. And God med δε bɤst ov δɤ εrϑ aftur hɪz kind, and katl aftur δaur kind, and εvurɪ ϑɪŋ δat krɤpεϑ upon δɤ εrϑ aftur hɪz kind: and God sɷ δat ɪt woz gʊd.

26. And God sεd, Lεt us mek man ɪn ɷur ɪmɪɖ aftur ɷur liknεs; and lεt δεm hav dɷmɪnyun ɷvur δε fɪc ov δε sɤ, and ɷvur δε fɷl ov δɤ aur, and ɷvur δε katl, and ɷvur ɷl δɤ εrϑ, and ɷvur εvurɪ krɤpɪŋ ϑɪŋ δat krɤpεϑ upon δɤ εrϑ.

27. Sɷ God krɤetεd man ɪn hɪz ɷn ɪmɪɖ; ɪn δɤ ɪmɪɖ ov God krɤetεd hɤ hɪm; mel and fɤmel krɤetεd hɤ δεm.

28. And God blεst δεm, and God sεd untɜ δεm, Bɤ frɯtfʊl, and multɤpli, and rɤplεnɪc δɤ εrϑ, and subdɯ ɪt: and hav dɷmɪnyun ɷvur δε fɪc ov δε sɤ, and ɷvur δε fɷl ov δɤ aur, and ɷvur εvurɪ lɪvɪŋ ϑɪŋ δat msvεϑ upon δɤ εrϑ.

29. And God sɛd, Bɹhɷld, I hav gɪvn yɯ ɛvurɪ ɛrb baurɪng sɹd, qɪć ɪz upon ðɛ fes ov ɷl ðɹ ɛrϑ, and ɛvurɪ trɹ, ɪn ðɛ qɪć ɪz ðɛ frɯt ov a trɹ yɹldɪŋ sɹd; ts yɯ ɪt cal bɪ for mɹt.

30. And ts ɛvurɪ bɹst ov ðɹ ɛrϑ, and ts ɛvurɪ fǫl ov ðɹ aur, and ts ɛvurɪ ϑɪŋ ðat krɹpɛϑ upon ðɹ ɛrϑ, qaurɪn ðaur ɪz lif, I hav gɪvn ɛvurɪ grɹn ɛrb for mɹt; and ɪt woz sɷ.

31. And God sɷ ɛvurɪ ϑɪŋ ðat hɪ had med, and bɹhɷld, ɪt woz vɛrɪ gud. And ðɹ ɹvnɪŋ and ðɛ mɷrnɪŋ wɛr ðɛ sɪɹϑ de.

THE EIGHTH PSALM.

Ω ðǫ ts hɛm ɷl krɹćɯrz bǫ
Wɪðɪn ðɪs ɛrϑlɪ frem,
Θrs ɷl ðɛ wurld hǫ gret art ðǫ!
Hǫ glɷrɪus ɪz ði nem!

In hɛvn ði wundrus akts ar suŋ,
Nɷr fulɪ rɛknd ðaur;
And yɛt ðǫ mek'st ðɹ ɪnfant tuŋ
Δi bǫndlɛs prez dɹklaur.

Qɛn hɛvn, ði bɯtɹus wurk on hi,
Ɛmplaz mi wund'rɪŋ sit;
Δɛ mɛn ðat nitlɪ rɯlz ðɛ ski,
Wɪð starz ov fɹblur lit—

Ω qot ɪz man, ðat, Lɷrd, ðǫ luv'st
Ts kɹp hɪm ɪn ði mind?
Ωr qot hɪz ofsprɪŋ, ðat ðǫ prɛv'st
Ts ðɛm sɷ wundrus kind?

Hɪm nɛxt ɪn pɸur ðɸ dɪdst krɪɛt
  Ts ði sɪlɛsɕal tren;
Ordend, wɪð dɪgnɪtɪ and stet,
  Ω'ur ɷl ði wurx ts ren.

Δe ɟɑntlɪ ɷn ði pɸurful swe—
  Δɛ bɪsts ðat pre, ɷr grez;
Δɛ burd ðat wɪŋz ɪts aurɪ we;
  Δɛ fɪc ðat kuts ðɛ sɪz.

Ω ðɸ ts hɜm ɷl krɪɕɯrz bɸ
  Wɪðɪn ðɪs ɛrθlɪ frem,
Θrs ɷl ðɛ wurld hɸ gret art ðɸ!
  Hɸ glɷrɪus ɪz ði nem!

ON FALLING INTO THE INDOLENCE OF OLD AGE PREMATURELY.

(Vicesimus Knox, D.D.)

Δaur prɪvelz an ɷpɪmyun, ðat, aftur a sɛrtɪn eɟ, ðɛ mind, lik ðɛ bodɪ, havɪŋ arivd at ɪts komplɪt siz, sɪsɪz ts admɪt ðat ɪmkrɪs qɪɕ wɪ kɷl ɪmprɛvment. Mɛnɪ apɪransɪz sɪm ts ɟustɪfi suɕ an ɷpɪmyun; but I am ɪmklind ts bɪlɪv, ðat, ðɷ ðɛ mind at a sɛrtɪn eɟ, me, from sɛvural kɒzɪz, cɷ a tɛndɛnsɪ ts bɪkum stecunarɪ, yɛt ɪts tɛndɛnsɪ me bɪ kɸnturaktɛd bi ɛxtrɔrdɪnarɪ ɛgɛrcun.

Δɛ macɪn, bi lɔŋ opɛrecun, me hav ɪmkurd ðɪ ɪmpɛdɪments ov ɛksɛsɪv frɪkcun, ɷr sum ov ðɛ qɪlz me bɪ nɪrlɪ wɷurn-ɸt; but a lɪtl ɷl ɟudɪcuslɪ

aplid, and a fɯ rɤpaurz mʤɤnɤuslɪ med, me rɤstœr ɪts mœcunz and ɷgmɛnt ɪts fœrs.

Wun konsɪdurabl prɛf, ðat qɛn ðɛ mind haz rɤćt ðɤ akmɪ ov ɪts ɪmprɛvmɛnt, ɪt bɤkumz for a lɪtl qil stecunarɪ, and ðɛn rɛtrœgred, ɪz drœn from obszurvɪŋ ðat ðɛ sɛkund œr ϑurd prœdukcun ov an œϑur ɪz ofn ɪnfɤrɤur ts hɪz furst, ɤvn ðœ ðɛ furst wɛr ðɛ prodɯs ov hɪz ʤɯvɤnɪl eʤ.

But ɪz ɪt not probabl ðat ðɤ ɛgurcunz ov ðɤ œϑur me hav bɪn rɤmɪtɛd aftur havɪŋ obtend ðɛ dɪstɪŋkcun qić furst stɪmɯletɛd hɪz ɛrlɪur dɪlɪʤens? Suksɛs opurets on ðɛ mindz ov mɛnɪ lik ðɛ lukcɯrɪz ov Ka′pɯa on ðɛ sœlʤurz ov Hanɪbal, aftur ðɛ pasɪʤ ov ðɤ Alps, and ðɛ vɪkturɪ ov Ka′nɤ.

Qɛn ðɛ strɛŋϑ ov ðɛ bodɪ bɤgɪnz ts dɤklin, ɪts kompanyun sɤmz ts ɪndulʤ ɪt wɪð a sɪmpaϑizɪŋ ɪndœlens. Aɛ rœd ðat lɤdz ts rɤpoz ɪz smsð, flɸurɪ, and sɤdɯsɪŋ; and mɛnɪ ðaůr ar hs ɛntur ɪt, loŋ bɤfœr rɤpœz ɪz nɛsɛsɛrɪ. If ðe kud akwir sɛlfkomand ɤnuf ts avœd ðɛ ćarmz ov ðɛ sirɛn, ðe mit stɪl mek gret advansɪz ɪn klimɪŋ ðɛ stɤps ov sɪɛns and vɛrćɯ. But ɪt must bɤ alɸd ðat gretur ɛfœrts ar rɤkwird ðan ðɛ ʤenuralɪtɪ ov mankind ar dɪspœzd ts mek, at ɛnɪ tim ɪn ðaur livz, and muć lɛs ˈat ðɛ pɤrɪud ov ðaur dɤklin.

Yɛt ðɛ hɪsturɪ ov lɪteratɯr afœrdz mɛnɪ anɪmetɪŋ ɛgamplz, ts prɛv ðat gret wurks me bɤ prœdɯst aftur ðɛ mɪdl ov lif. Sofœklɪz and Θɤœfrastus

kompœzd ɛkselɛnt wurks qɛn ðe wɛr nɪrlɪ a hundrɛd yɪrz œld. Φur œn Mɪltun, hɛz Paradis Lost ɪz an ɛfœrt ov mɛntal aktɪvɪtɪ ɪkwal ts ɛnɪ qɪć antɪkwɪtɪ kan bœst, dɪd not bɪgm ɪt tɪl hɪ had arivd at ðat eɧ qɛn, ɪn ðɪ œpmyun ov mɛnɪ, ðɛ mind ɪz rɪsɪdɪŋ from ɛkselens.

Ɔulius Sɪzar Skalɪɧur, hs bɪkem a prodɪɧɪ ov lurnɪŋ, dɪd not komens ðɛ studɪ ov Grɪk tɪl hɪ woz nɪrlɪ fortɪ. Hɪ dɪd not ɪvn nœ ðɛ Grɪk karakturz tɪl abqt ðat tim; nor dɪd hɪ dɪvœt hɪmsɛlf ɛntirlɪ ts a lif ov lɛturz tɪl hɪ woz fortɪsɛvn. Hɪz dez tɪl ðɛn had bɪn spɛnt ɪn an unsɛtld manur, ćrflɪ ɪn ðɪ armɪ, wɪð habɪts and dɪspœzɪcunz unfevurabl ts studɪ. But hɪ had a mind qɪć, lik ðat ov hɪz nemsek, ðɛ Rœman koŋkurur, woz formd ts brek dœn ol obstaklz; and eɧ, mstɛd ov abetɪŋ hɪz vɪgur, sɛrvd but ts hardn and korobœret ðɛ sɪnɪz ov hɪz mtɛlɛkt.

It sɪmz mdɪd rɪznabl ts supœz, ðat wurks qɪć dɪpend on ðɛ wœrmθ and vɪgur ov ðɪ mɑɧɪnecun, on peθos and sɛnsɪbɪlɪtɪ ov hart, wud olwez bɪ prœdɪst ɪn ðɛ gretɛst pɛrfɛkcun at an ɛrlɪ pɪrɪud; but ðɪ ɛgamplz ov Sofœklɪz and Mɪltun, qs rœt ðɛ finɛst pœxtrɪ, ðɛ wun ɪn ɛxtrɪm œld eɧ, and ðɪ uður at a matɪr eɧ, sɛrv ts prsv ðat θɪœrɪz konsurnɪŋ ðɛ hɪman mind ar ts falecus ts bɪ ɛntiurlɪ rɪlid on. Δɛ dɪfɛkts and felyɪrz ov nećɪr me bɪ ɪn a gret mɛjɪr suplid or prɪ-

vɛntɛd bi prɯdɛns and pursɪvɤrans. But lezɪmɛs and wont ov spɪrɪt sufur ðɛm ts krɤp on bɤfœr neĉɯr ɪntɛndɛd.

Δus ɪz lif in ɛfɛkt abrɤvɤetɛd. Ɛrlɪ œld eɟ and ɛrlɪ dœteɟ ar ɪntrœdɯst bi an abɟɛkt dɛrɪlɪkcun ov ɸr œn pɸurz. Wɤ lebur ts ɪmkrɤs ɸr forĉɯnz, and sufur ɸr fakultɪz ts run ts rɯɪn wɪðɸt rɤluktans. But ɪt ɪz cɯrlɪ wurð qil ts kontɛnd strɛnyɯslɪ for ðaur prɛzurvecun. Ov hɸ lɪtl valyɯ ar ðɤ ɛnɟɑmɛnts ov lif, qɛn wɤ kum ts vɛgɪtet ɪn stɯpɪdɪtɪ ɪn ðɛ mɪdst ov œl ðat cud dɤlit ɸr sɛnsɪz, ɪnform ɸr undurstandɪŋ, ɛnrɪĉ ɸr mɛmurɪ, and glɪtur on ɸr ɪmagɪnecun!

It ɪz wurð qil ts pursɯ ɛvurɪ mɛðud qiĉ haz a tɛndɛnsɪ ts prœloɳ ɸr mɛntal ɛgɪstɛns. Amuŋ ðɤz I wɪl vɛnĉɯr ts ɤnɯmɤret a konstant yɛt moduret ɛxursiz ov ɸr abɪlɪtɪz, a delɪ akɯmɯlecun ov nɯ idɤaz, a rɛkolɛkcun ov ðɤ œld, a rɯl œvur ðɛ pacunz, a tɛmpurans ɪn win and œl ðɛ plɛjɯrz ov ðɛ glutn and dɛbœcɤ.

Wɤ ofn akɯz tim and neĉɯr for dɤkez qiĉ ar kœzd bi ɸr œn nɛglɛkt. Instɛd ov ɪmurɟɪŋ ɸrsɛlvz ɪn ðɛ pursɯt ov wɛlð-qiĉ wɤ cal nɛvur ɛnɟɑ, and onurz qiĉ ar ɛmtɪ bublz, lɛt ɸr dɤzir bɤ ts prɤzurv ɸr fakultɪz unɪmpaurd ts ðɛ last, and ts cin az ðɛ sun cinz, brit ðrs ðɛ hœl ov ɪts progrɛs; and ðœ wɪð abetɛd hɤt and ɛfulɟens at ðɛ klœz ov ɪt, yɛt wɪð a sɪrɤn and vɛnurabl lustur, tɪl ɪt dɤsɛndz ts ðɤ uður hɛmɪsfɤr.

COMSTOCK'S ELOCUTION.

A SYSTEM OF ELOCUTION, WITH SPECIAL REFERENCE TO GESTURE, TO THE TREATMENT OF STAMMERING, AND DEFECTIVE ARTICULATION, COMPRISING NUMEROUS DIAGRAMS AND ENGRAVED FIGURES ILLUSTRATIVE OF THE SUBJECT, BY ANDREW COMSTOCK, M. D., PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM. EIGHTH EDITION, ENLARGED. PHILADELPHIA: PUBLISHED BY E. H. BUTLER & CO.

This is a duodecimo volume of nearly 400 pages. It is printed on good paper, and is well bound in leather. Price $1.

The work is *theoretical* and *practical.* It comprises a variety of exercises for the cure of defective articulation, cuts showing the best posture of the mouth in the energetic utterance of the elementary sounds of the English language, numerous diagrams illustrative of the melody and modulations of the voice, &c., and more than 200 engraved figures illustrative of the subject of gesture.

Under the head, PRACTICAL ELOCUTION, are a variety of Exercises on the Elements of the English Language, which are calculated to develope the voice, increase its compass, and give flexibility to the muscles of articulation.

The Exercises in Reading and Declamation have been taken from some of the best ancient and modern authors; and they are well adapted to the purposes of the student in elocution. In these Exercises, most of the sounds liable to be omitted, or to be imperfectly articulated, are represented by italic letters. Hence, the reader will have no difficulty in correcting all ordinary defects in his articulation.

The arrangement of the several parts of the work is strictly systematic; each is discussed in its natural order, and with as much brevity as consists with perspicuity. The work is designed for the use of colleges and schools, as well as for the instruction of private individuals who desire to improve themselves in the art of reading and speaking.

The value of vocal gymnastics cannot be duly appreciated by those who have not experienced or witnessed their beneficial results. But the time is not far distant when these exercises will be considered, by all intelligent persons, an essential part of primary instruction.

COMSTOCK'S TABLE OF ELEMENTS.

A Table of the Elements of the English Language, to which are prefixed Exercises in Pitch and Force. By Andrew Comstock, M. D., No. 100 Mulberry street, Philadelphia. (Fourth Edition.) Published by the Author.

Description.—This Table is in the form of a map mounted on rollers. It is four feet three inches in length, and two feet five inches in breadth. It contains the Elements of the English Language, and the most important Exercises in Pitch and Force found in the Author's System of Elocution. They are systematically arranged, and printed in characters large enough to be read at the distance of forty or fifty feet. The chart also contains forty-eight cuts, showing the best posture of the mouth in the energetic utterance of the Elements. It is designed for the use of colleges, schools, and private families. Price, $2.

Remarks.—The scholars in every school, and, indeed, the members of every family, should practise daily the exercises which are delineated upon this chart. Children, even before they learn the alphabet, should be taught to utter the elements of the language with precision. The practice of these exercises produces the following beneficial results:

1. It increases the strength and flexibility of all the muscles concerned in the production and modification of vocal sound.

2. It enables the pupil, in reading, speaking, and singing, to articulate *perfectly*.

3. It enables the pupil to give astonishing force and fullness to his voice.

4. It extends the compass of the voice.

5. It improves the ear—enabling the pupil not only to appreciate, in the voices of others, but to execute with his own, the various modifications of pitch and force so important in the correct expression of oral language.

6. It promotes the functions of the lungs, by expanding the chest, and invigorating all the organs which constitute the respiratory apparatus. During the exercise, a larger amount of atmospheric air is respired than under ordinary circumstances; hence the lungs are enabled more effectually to pump, as it were, the deleterious carbon from the blood, and return, in its stead, the vivifying oxygen.

☞ Dr. Comstock has also published a Chart, (2 feet 9 inches in length, and 2 feet 1 inch in breadth,) comprising a Perfect Alphabet of the English Language, the corresponding Phonographic characters of Pitman, and Exercises in Gesture.

COMSTOCK'S

SYSTEM OF ELOCUTION.

RECOMMENDATORY NOTICES.

Certificates from Professor Horner and Professor Hare of the University of Pennsylvania.

Having been present on the 10th inst. at the exercises of the pupils in Dr. Andrew Comstock's Gymnasium, for the improvement of the voice and of the articulation in stammerers and others, the impression made upon me was highly favourable to his method of instruction.

The system is founded upon an exact anatomical and physiological information, in regard to the organs concerned in the production and modification of sound. Its several parts appear to have been evolved and matured upon a degree of thought and an extent of experiment reflecting much credit upon his sagacity and industry; and it inspires a very strong confidence of its applicability to the faults generally of speech or phonation. One of his pupils, who only a week before the occasion alluded to, had been a most unpleasant stammerer, was then heard to recite publicly with great ease and fluency, with a full intonation.

W. E. HORNER, M. D.
Professor of Anatomy in the University of Pennsylvania.

Philadelphia, Aug. 11, 1837.

Philadelphia, Aug. 14th, 1837.

Having been present on the occasion alluded to in the preceding letter of the Professor of Anatomy, I have no hesitation in alleging that my impressions are consistent with those which my colleague has therein expressed.

ROBERT HARE, M. D.
Professor of Chemistry in the University of Pennsylvania.

From the United States Gazette.

Congress Hall, Philad., Nov. 25, 1837.

Andrew Comstock, M. D.

Dear Sir,—Before leaving your city, allow me to express to you the perfect satisfaction I feel, in witnessing the progress which my son has made in Elocution under your instruction.

The habit of stammering which commenced with his early efforts to speak, and which thirteen years (his present age) seemed only to confirm, is now, with six weeks instruction, completely eradicated.

Though delighted beyond expression in this result, I am not disappointed. From the moment I became acquainted with your method of instruction, I did not doubt its entire success. Founded on scientific principles, it must succeed in all cases where there is no malformation of the organs of speech.

You have reduced to a system what before was but imperfectly understood, and done most essential service to mankind in elevating a numerous class of unfortunate fellow-beings, and saved them from the impositions of ignorant and unprincipled empirics.

Very respectfully, your obedient servant,
E. PIERCE, M. D., of Athens, N. Y.

From the Rev. Thomas B. Bradford.

PHILADELPHIA, April 4, 1842.

I take great pleasure in recommending Dr. Comstock's SYSTEM OF ELOCUTION. A practical acquaintance with the system, and with the instructions of its author, enables me to speak with confidence of the high superiority of this treatise, and of the ample qualifications of its author as an instructor in the art of speaking.

His course of instruction is exactly adapted to the cure of stammerers; and my personal knowledge of the cure of those who have been thus afflicted, warrants me in particularly recommending such individuals to place themselves under the tuition of Dr. Comstock.

T. B. BRADFORD.

From E. C. Wines, A. M., late Professor of Moral, Mental, and Political Science in the Central High School of Philadelphia.

PHILADELPHIA, Oct. 22d, 1842.

I take pleasure in stating that Dr. A. Comstock taught Elocution in my school during the whole of last year, and that his SYSTEM OF ELOCUTION was used as a text-book. I consider it a work of very great merit, admirably adapted to the end for which it was designed. The principles of the science are laid down with clearness and ability in the First Part; and the selections for practice in the Second Part are made with excellent judgment. It is a work every way worthy of the public patronage.

The progress of the pupils in my school under Dr. Comstock's instruction was altogether satisfactory. He fully sustained his high reputation as a teacher of practical elocution.

E. C. WINES.

From S. W. Crawford, A. M., Principal of the Academy connected with the University of Pennsylvania.

I have examined Dr. Comstock's ELOCUTION, and agree with Mr. Wines in the above recommendation.

S. W. CRAWFORD.

From the Rev. Henry W. Ducachet, M. D., D. D.

PHILADELPHIA, June 26th, 1843.

ANDREW COMSTOCK, M. D.

Dear Sir—I have very carefully read the "SYSTEM OF ELOCUTION," &c. published by you. Indeed, ever since I have become acquainted with the work, I have made it a book of reference on that subject. It seems to me admirably well adapted to the purposes for which it is designed. I have, indeed, no experience in the treatment of "stammering," or "defective articulation." But your rules for their cure appear very natural, and I think cannot fail, in ordinary cases, to be successful. For myself, I can say that I have derived from your work, some hints that have been most useful to me as a public speaker. I hope the book will be appreciated as it deserves, and that you will go on to reap a rich harvest of reputation and profit from your valuable labours in that much neglected, but very important art.

Very respectfully, your ob't serv't,

HENRY W. DUCACHET,
Rector of St. Stephen's Church, Philadelphia.

From G. W. Francis, A. M., Principal of a Family Boarding School, Troy, N. Y.; and C. H. Anthony, Esq., Principal of the Albany Classical Institute, Albany, N. Y.

We have used Dr. Comstock's SYSTEM OF ELOCUTION for some time in our schools, and we do not hesitate to give it the preference to any system with which we are acquainted.

G. W. FRANCIS.
C. H. ANTHONY.

Troy, N. Y., Feb. 2d, 1844.

From the Faculty of the University of Michigan.

UNIVERSITY OF MICHIGAN, APRIL 20, 1845.

We have examined Dr. Comstock's System of Elocution with some care, and we are fully persuaded that it is better adapted to assist pupils in acquiring a correct, easy and forcible enunciation than any other work with which we are acquainted.

JOSEPH WHITING, A. M.
Professor of Languages.

A. TENBROOK, A. M.
Professor of Mental and Moral Philosophy.

GEO. P. WILLIAMS, A. M.
Professor of Mathematics

O. C. COMSTOCK, A. M., M. D.
Superintendant of Public Instruction. *Michigan.*

EPITOME

HISTORIÆ SACRÆ,

ON

AN IMPROVED PLAN,

IN TWO VOLUMES:

THE FIRST CONTAINING THE ORIGINAL TEXT IN THE ENGLISH ORDER OF CONSTRUCTION, WITH THE ELLIPTICAL SENTENCES RENDERED PLENARY, WITH THE MARKS OF QUANTITY, AND OF ACCENT, AND WITH A LITERAL INTERLINEAR TRANSLATION;

THE SECOND CONTAINING THE ORIGINAL TEXT SIMPLY, IN THE LATIN ORDER OF CONSTRUCTION:

THE WHOLE

SO PRESENTED THAT THE ACQUISITION OF THE LATIN IS NOT ONLY GREATLY FACILITATED, BUT RENDERED MUCH MORE INTERESTING THAN BY THE USUAL METHOD.

DESIGNED AS A PRIMARY BOOK.

BY

ANDREW COMSTOCK, M.D.

PRINCIPAL OF THE VOCAL AND POLYGLOTT GYMNASIUM, AUTHOR OF A SYSTEM OF ELOCUTION, ETC.

VOLUME I.

PHILADELPHIA:

PUBLISHED BY E. H. BUTLER & CO.

1846.

PREFACE.

The Epitome Historiæ Sacræ of C. F. L'Homond is here presented on a new and improved plan. It is bound in two volumes, each of which contains the entire work.

A Latin heading is put to each chapter; and the dates of the most remarkable events are given.

The first volume contains the original text, with the words in the English order of construction, and is accompanied with a literal, interlinear translation. The second volume contains the original text simply, in the Latin order of construction.

In the first volume, all elliptical sentences are rendered plenary, that their grammatical construction may be clearly understood; and, that the words which are thus introduced, may not be confounded with the text itself, they are in *italics*—in the headings to the chapters, these words are in brackets.

As the translation is literal, it necessarily contains many redundant words—these are designated by a cross. The words in brackets, introduced into the translation, have not corresponding Latin words in the line above them. In some instances, the object of their introduction is to render the sense clearer, or the translation more elegant,—in others, both. To accomplish the same object, there are also numerous explanatory foot-notes.

Every sentence in each volume is divided into sections by vertical bars, after the manner of the *Exercises in Reading and Declamation* in the Editor's System of Elocution; and the sections in one volume correspond to those in the other. These divisions answer a threefold purpose:

First, they mark the proper stopping-places in responsive, or concert reading; that is, when the pupils pronounce aloud after the teacher.

Secondly, they enable the pupil, while silently studying his lessons in the second volume, to find at once, and, consequently, without loss of time, the same word, with the translation of it, in the first volume.

Thirdly, the bars in the second volume also serve to guide the pupil when reading and translating his lessons to the teacher.

In the first volume, the marks of quantity, and those of accent, are given. Hence, with the aid of these, and the elementary sounds given in the Introduction, the pupil will have no difficulty in apprehending the correct pronunciation of the language.

The pronunciation here recommended is that of the schools of Italy. This pronunciation, probably, approaches nearer than any other, to that of the ancient Romans; at any rate, by adopting it, the pupil is better prepared for studying the Italian, and other languages, derived from the Latin.

PREFACE.

The work is designed to be used in the following manner:

The members of a class should take the first volume, and pronounce successively the Latin and the corresponding English of a chapter, in concert, after the teacher, till each pupil shall have learned the correct pronunciation of every word. They should then take the second volume, and pronounce in like manner, after the teacher, the same lesson,—the teacher giving the translation as they proceed. In the course of the exercise, the teacher should give such explanations of words, idioms, &c., as he may find necessary to elucidate the subject. When the exercise is over, the members of the class should retire with both volumes, and study the lesson till they can fill all the ellipses in the second volume, without the aid of the first, and pronounce, translate, and parse, every word correctly. They should then return with the second volume only, and recite the lesson to the teacher.

The advantages peculiar to this method, are derived from rendering it unnecessary, by giving the interlinear translation in one volume, and the original text in another, for the pupil to turn to a different part of the same volume for any aid which he may require from the translation —from denoting, where it is necessary, the true quantity and accent of the Latin syllables by appropriate marks—from placing the corresponding English under each Latin word—from the threefold purpose of the divisions in every sentence, by means of vertical bars—and from the preparation which the pupil makes by *first* reading each lesson with the teacher. In this way, the pupils have no occasion to waste time in turning over the pages of the Dictionary. Nor have they any occasion to make frequent calls on the teacher; for, having already read the lesson with him, the interlinear translation renders them all the aid which they can possibly need in preparing their lessons for a thorough recitation.*

That these advantages will render the acquisition of language much more agreeable and rapid, must be obvious to every reflecting mind. And that all instructors who have the welfare of their pupils at heart, will adopt this work, is placed beyond doubt from the consideration that men are inclined to employ the best means for the accomplishment of their ends.

ANDREW COMSTOCK,
No. 100 *Mulberry Street, Philadelphia.*

July 24, 1845.

---

*The pupil should, in like manner, read all his *grammar* lessons with the teacher before he commits them to memory.

☞ The Author intends to publish, immediately, the New Testament, and several school-books, in his Perfect Alphabet.

DR. COMSTOCK'S

VOCAL AND POLYGLOTT GYMNASIUM,

PHILADELPHIA.

THIS INSTITUTION is designed, not only for the CURE OF STAMMERING, and DEFECTIVE ARTICULATION,—for INSTRUCTION IN ELOCUTION and the USUAL BRANCHES OF AN ENGLISH EDUCATION, but for the acquisition of a thorough knowledge of the most important ANCIENT AND MODERN LANGUAGES. The following Languages are now taught:

1. LATIN,	5. GERMAN,	9. TURKISH,
2. ANCIENT GREEK,	6. SPANISH,	10. ARMENIAN,
3. MODERN GREEK,	7. GAELIC,	11. HEBREW,
4. FRENCH,	8. ITALIAN,	12. HINDOOSTANEE.

The method of instruction here pursued is, in the main, peculiar to this Institution. Much of it is oral and practical. All the lessons, both in foreign languages, and in English, (not even excepting English Grammar and Orthography) are first pronounced by the teacher, and repeated by the pupil, till the latter understands the true import, and the correct pronunciation and intonation of every word. The pupil then prepares himself by silent study, or by practising aloud in his room, for a thorough recitation. This method possesses several obvious advantages:

1. Knowledge is much more rapidly acquired.

2. As the pupil learns every thing correctly in the first instance, he never has any thing to *unlearn*.

3. As the pupil understands the leading principles at the inceptive stage of each lesson, he is not dispirited, but rather encouraged.

In this Institution, particular attention is paid to PHILOLOGY. The principal teacher in this department, not only composes readily in *English*, *French*, *Italian*, *Greek*, and *Turkish*, but he converses *fluently* in all these languages.

The method of teaching the Latin is that pursued in the Italian Universities. By adopting this course the pupil is better prepared to study the Italian and other languages derived from the Latin.

The Ancient Greek is taught according to the system adopted in the University of Otho, at Athens. By this method both the ancient and modern dialects are acquired at the same time. This plan is now used in the Universities of Germany.

The method of teaching the French renders the study of it more like pastime than labour. They who study this language are required to use it in their colloquial intercourse, both in the family and in the school.

The Turkish is taught in the method followed by the Hodjas of Stamboul—that of oral exercises. The pupil is immediately initiated into the harmonic system of its suffixes, by which the words are speedily memorized. No other language can be learned so rapidly; because the Turkish possesses a uniformity in its grammatical structure, which facilitates its acquisition. This language, which is enriched by words drawn *ad libitum* from the Arabic, and the Persian, is founded on a regular system of declensions. It is variegated by affixes to a greater extent than most other languages. The different terminations convey delicate shades of thought. A knowledge of this language prepares the pupil for the acquisition of most of the spoken languages of Asia. The Turkish will not fail to be a matter of curiosity to the lover of Oriental literature.

The school year commences on the first Thursday in September, and terminates on the last Wednesday in June.

TERMS.

For instruction, with boarding,. $400

Tickets per Course of 10 *Weeks instruction,* (*without boarding*) *in Classes,*

For the Cure of Stammering,	15 lessons per week,.....	$50
In Elocution,.....	6 lessons per week,.....	20
In Languages, ...	6 lessons per week,.....	20
In Elocution,.....	3 lessons per week,.....	10
In Languages, ...	3 lessons per week,.....	10

☞Five Dollars per week additional if the pupil resides in the family.

Tickets per Course for Private Instruction.

In Elocution,.....	36 lessons,.....	$30
In Languages, ...	36 lessons,.....	30

The ticket in each case to be paid for in advance. Satisfactory references will be given in the principal cities throughout the Union.

☞No one can become a pupil in this Institution, who is not cleanly in his person and habits, and gentlemanly in his deportment.

(*No Member of the Institution is allowed to use Tobacco in any form.*)

Apply to ANDREW COMSTOCK, M. D., *Principal.*
No. 100 *Mulberry Street, Philadelphia.*

LIBRARY OF CONGRESS
0 003 331 666 5

STANDARD B

PUBLISHED BY

E. H. BUTLER & CO.

No. 23 Minor Street, Philadelphia.

Richardson's English Dictionary; 2 vols. quarto, 2300 pages; price	$12 00
Donnegan's Greek and English Lexicon; octavo,	5 00
Fleming and Tibbins' Royal French and English Dictionary, edited by Picot and Dobson; octavo,	5 00
Fleming and Tibbins' Royal French and English Dictionary; abridged. Edited by Picot and Dobson; duodecimo,	1 25
Walker's Pronouncing English Dictionary; octavo,	1 25
Nugent's French and English Dictionary,	63
Kendall's Uranography, with an Atlas of 18 Maps,	1 25
Coates' Physiology, for Schools and Academies,	1 00
Coates' Natural Philosophy,	75
Smith's Productive Grammar,	34
Hart's English Grammar,	38
Hart's Constitution of the United States,	34
Hart's Class Book of Poetry,	75
Hart's Class Book of Prose,	75
Parley's Common School History,	75
Green's Gradations in Algebra,	63
Green's Key to Algebra,	1 00
Comstock's Elocution,	1 00
Comstock's Historiæ Sacræ, 2 vols.,	1 00
Comstock's Phonology. Part I.	25
Angell's Reader. No. I.	8
Do. do. No. II.	14
Do. do. No. III.	17
Do. do. No. IV.	30
Do. do. No. V.	50
Do. do. No. VI.	75
Kendall's Walker's Geometry,	75
Frost's Composition,	25
Smith's Introductory Arithmetic,	10
Virginia Housewife. By Mrs. Randolph,	50

☞ Family Bibles, quarto size, Butler's edition, printed on fine paper, with very large type, and bound in various styles, at prices from five to fifteen dollars.